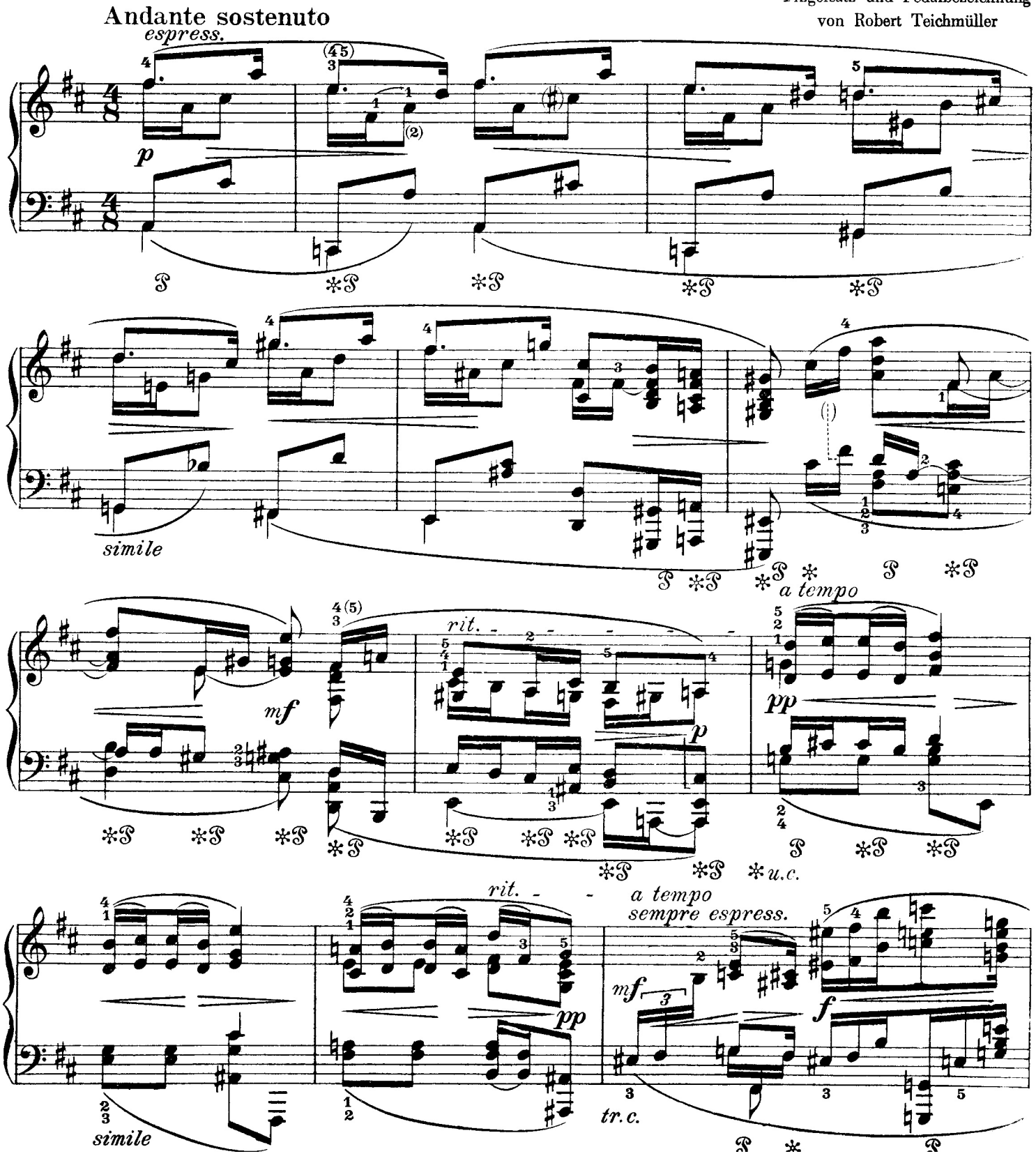
Seiner Königlichen Hoheit, Herzog Carl Eduard von Sachsen-Coburg-Gotha ehrfurchtsvoll zugeeignet

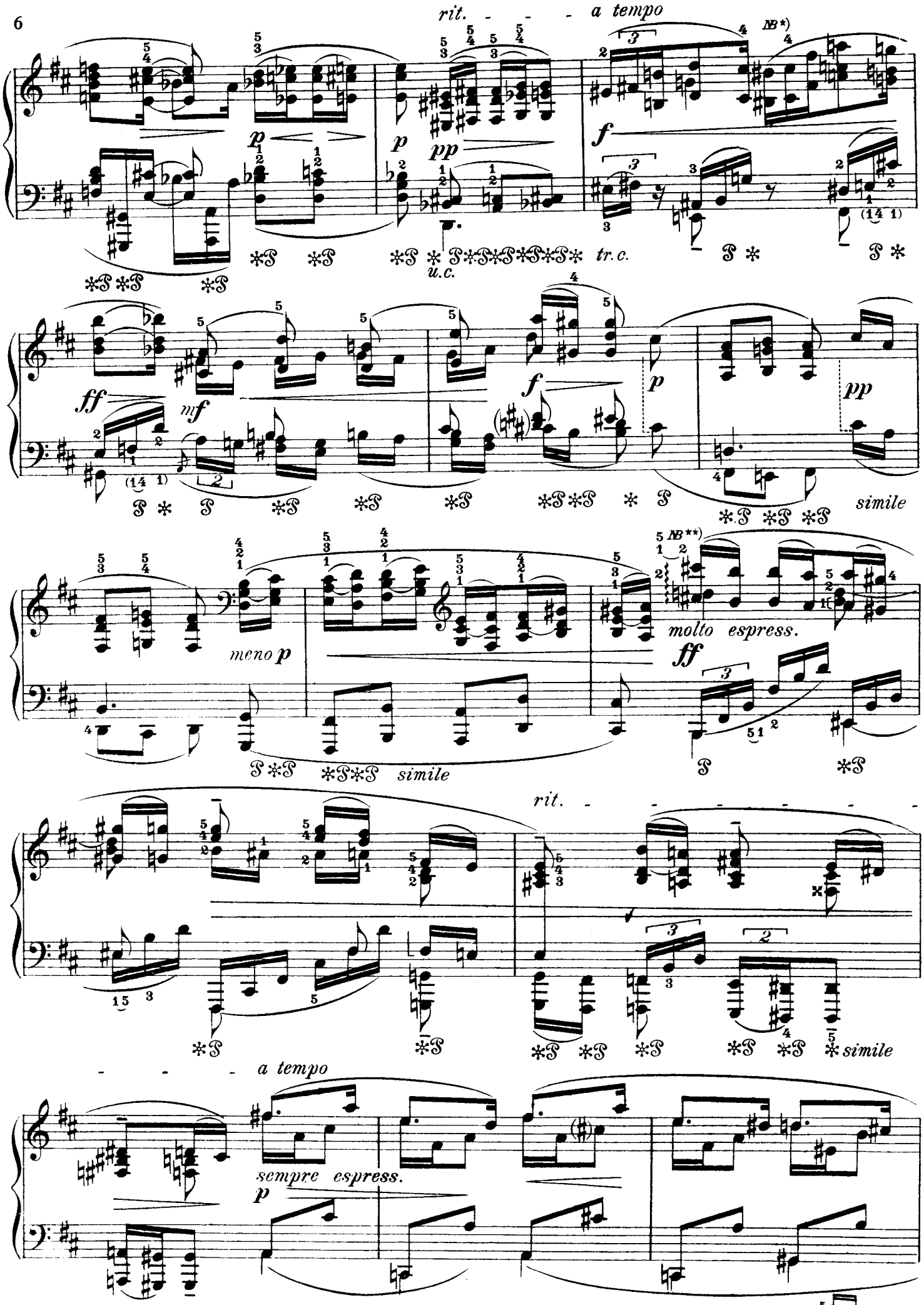
Aus meinem Tagebuch

3. Band: Sechs kleine Stücke

1. Lied

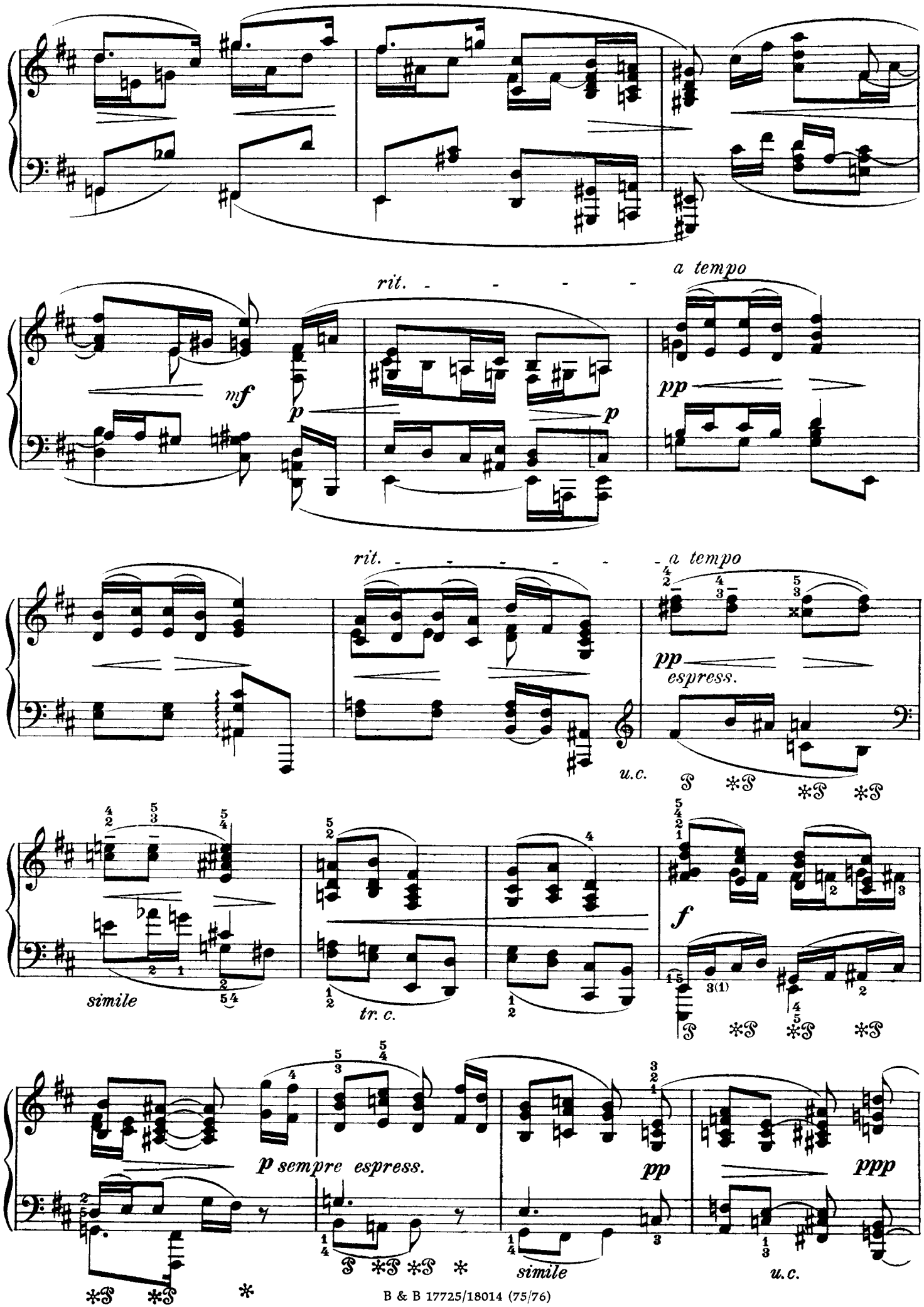
Max Reger, Op. 82
Fingersatz und Pedalbezeichnung
von Robert Teichmüller

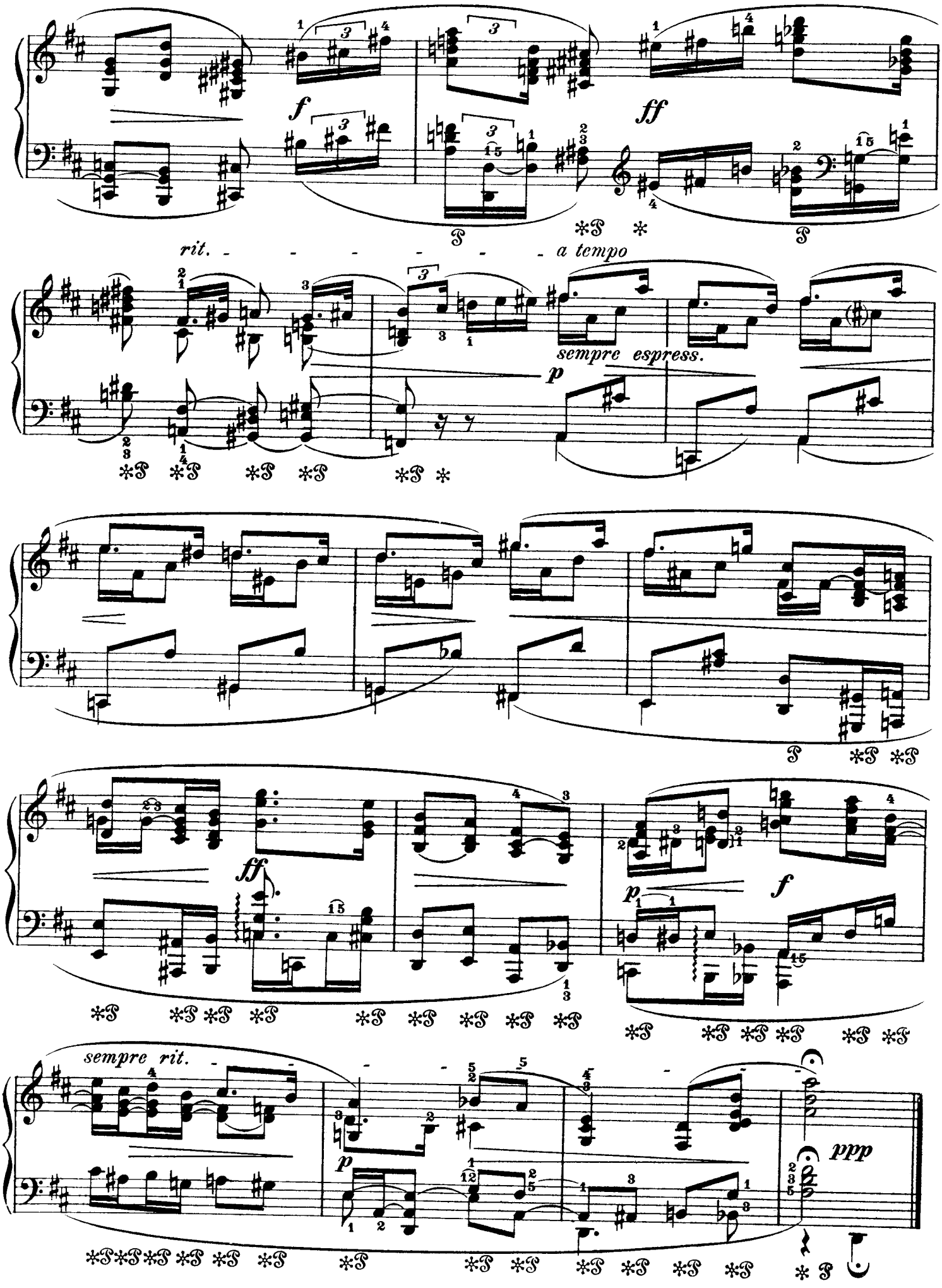




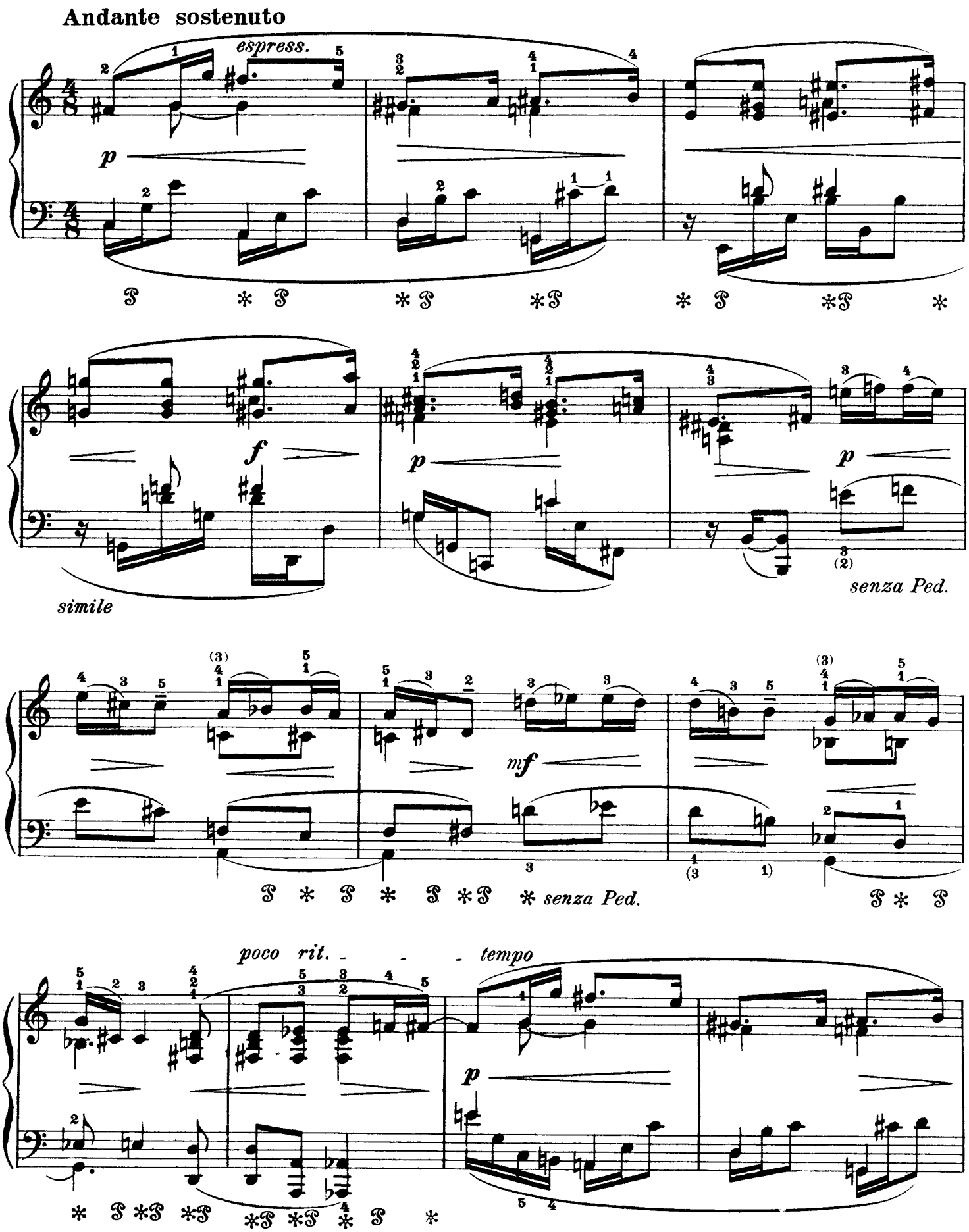
NB*) Oder auch das untere *his, cis* mit der linken Hand – wie auf dem ersten Viertel.

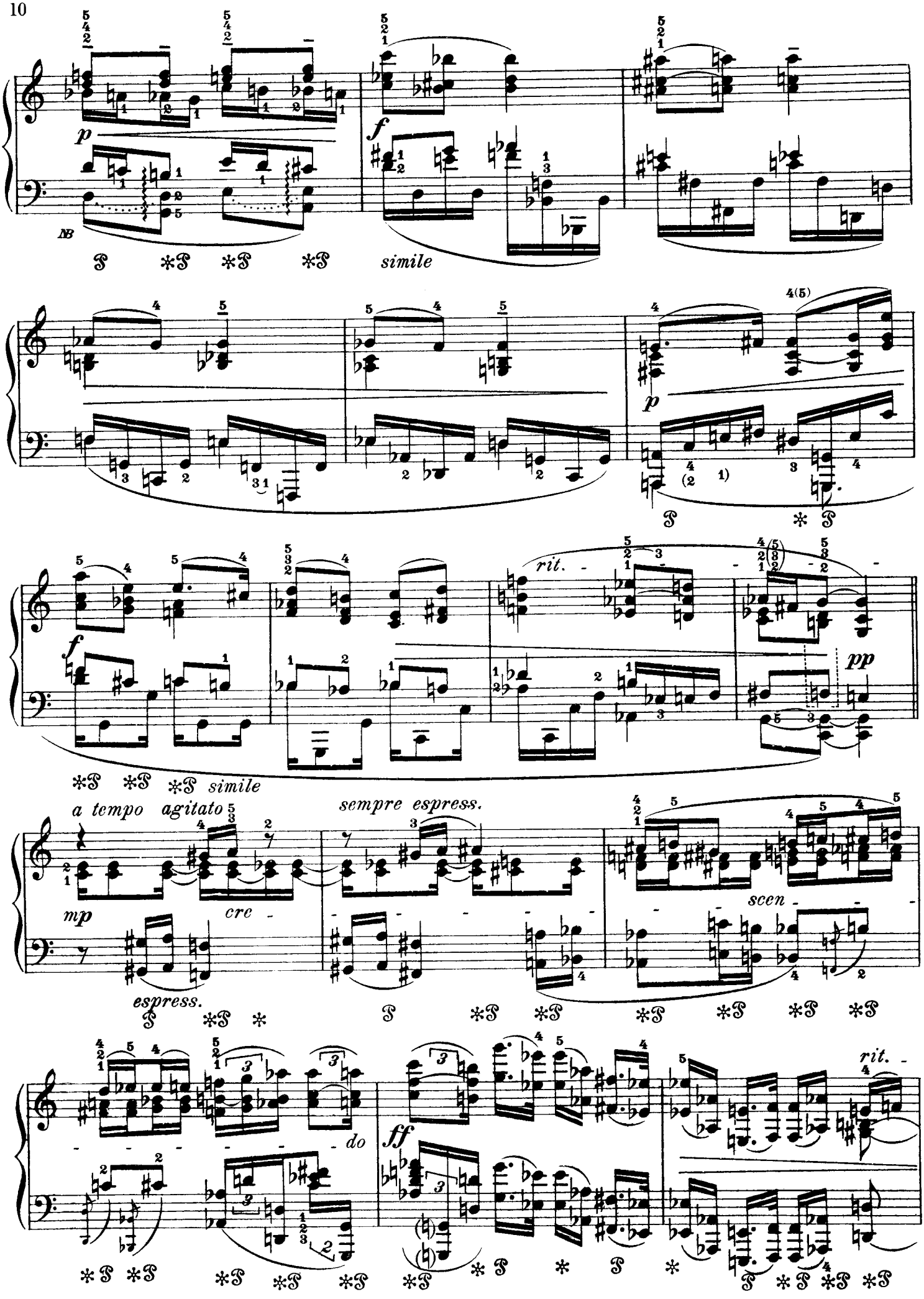
NB**) Oder *cis-d* mit dem Daumen schleifen:


rit.
a tempo
mf
p
pp
espress.
u.c.
simile
tr. c.
f
p sempre espress.
simile
ppp

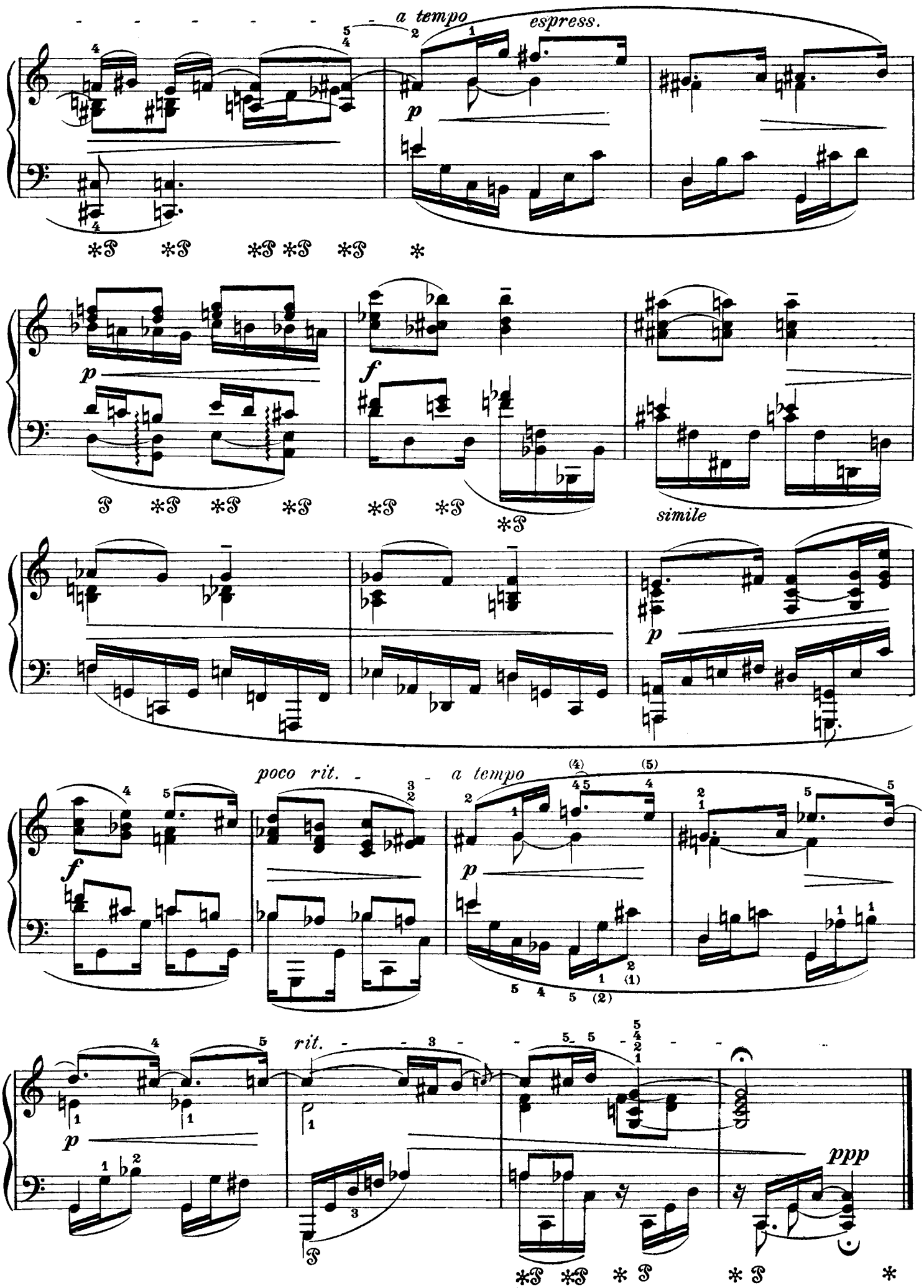

f
ff
rit.
a tempo
sempre espress.
p
ff
p
f
sempre rit.
p
ppp

2. Albumblatt

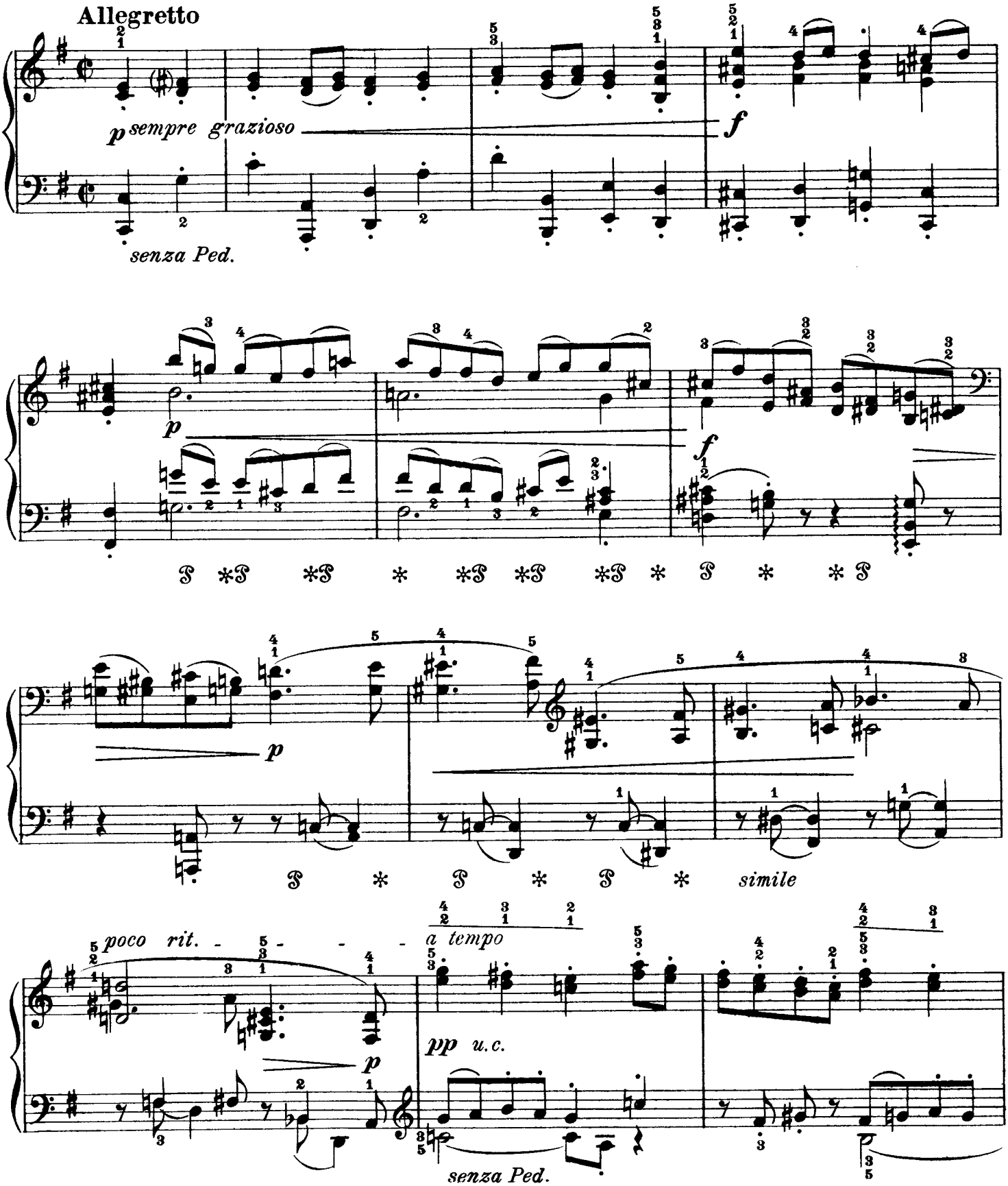


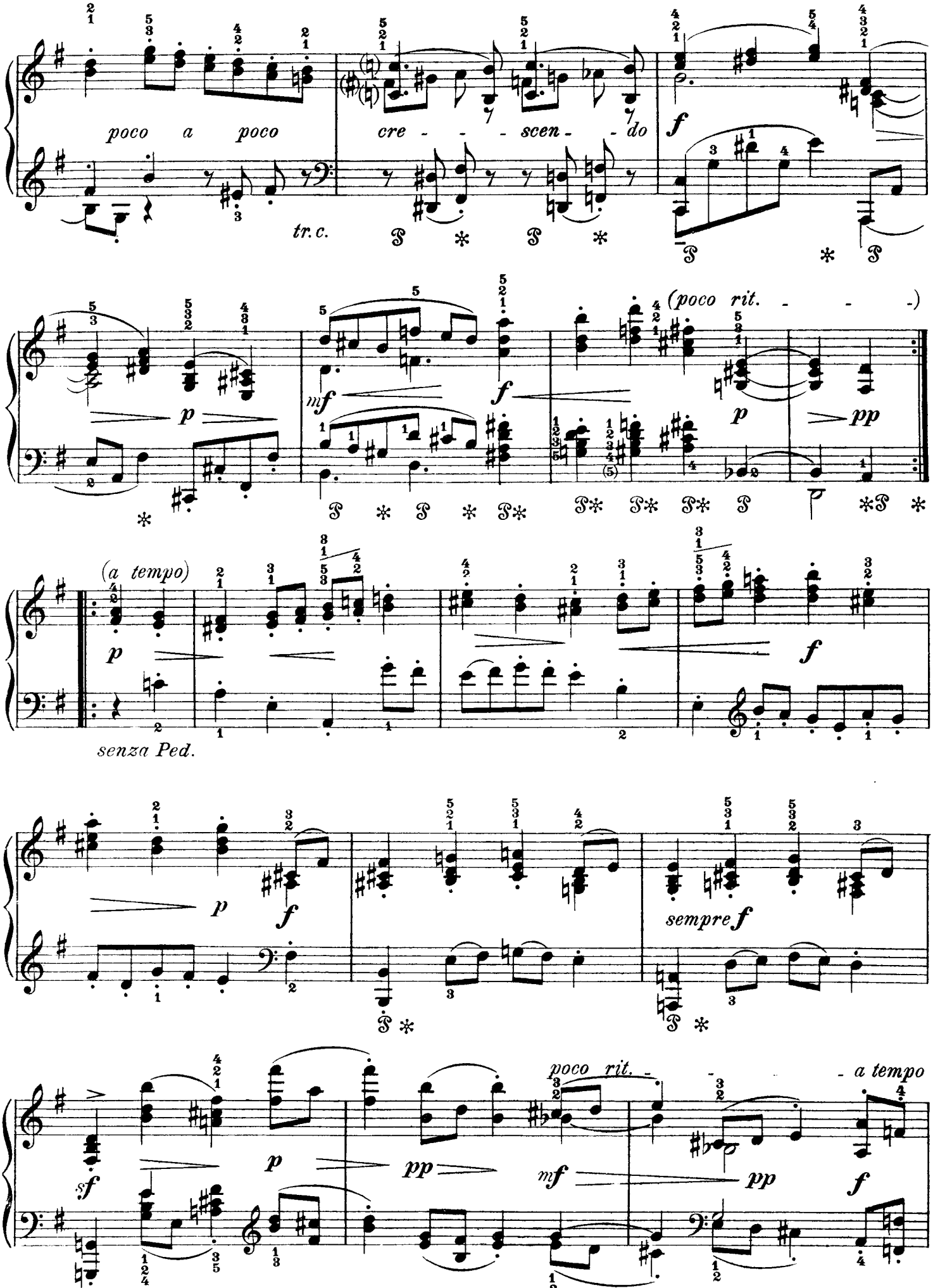


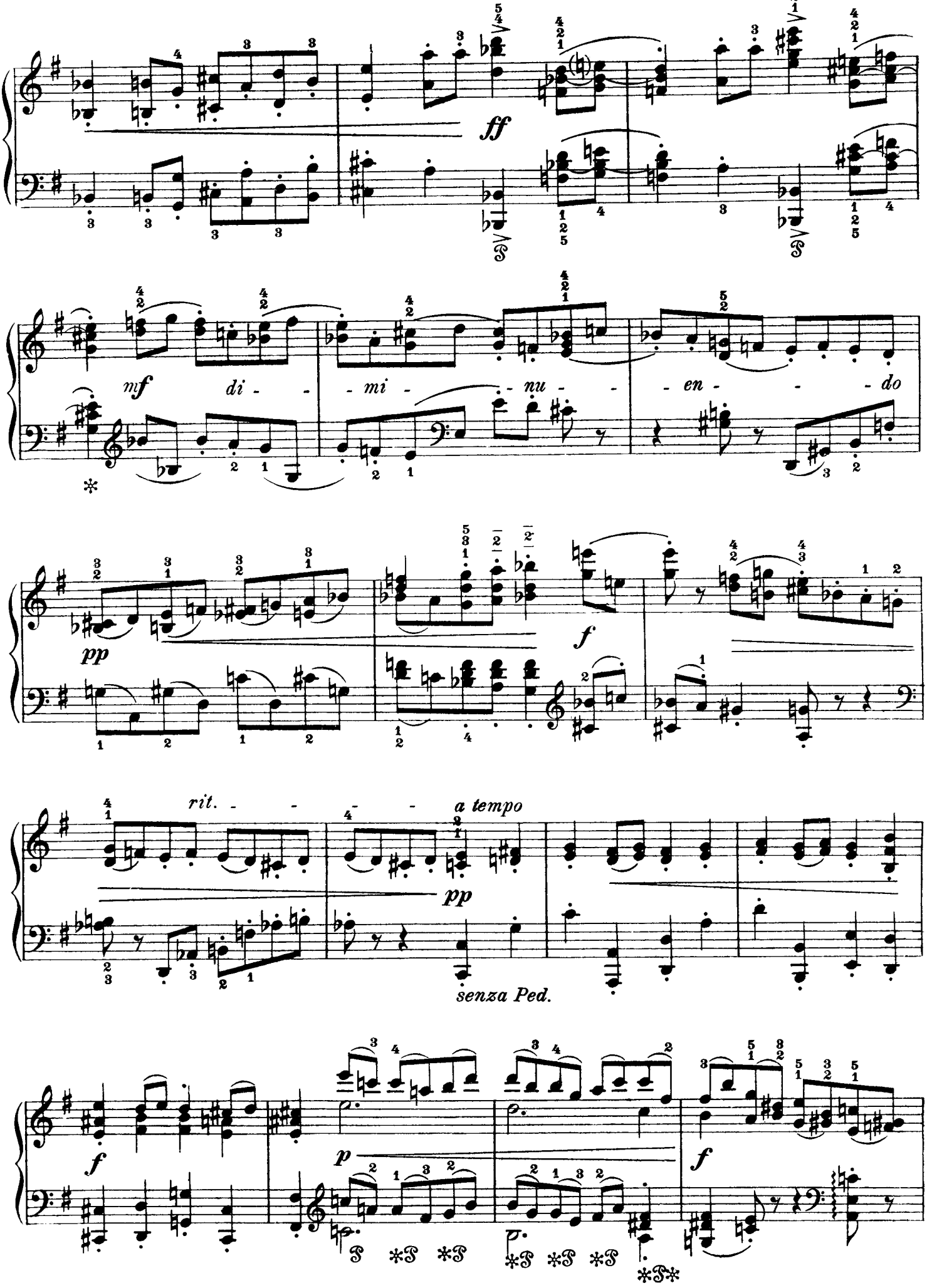
NB vergl. pag. 13 Takt 4.

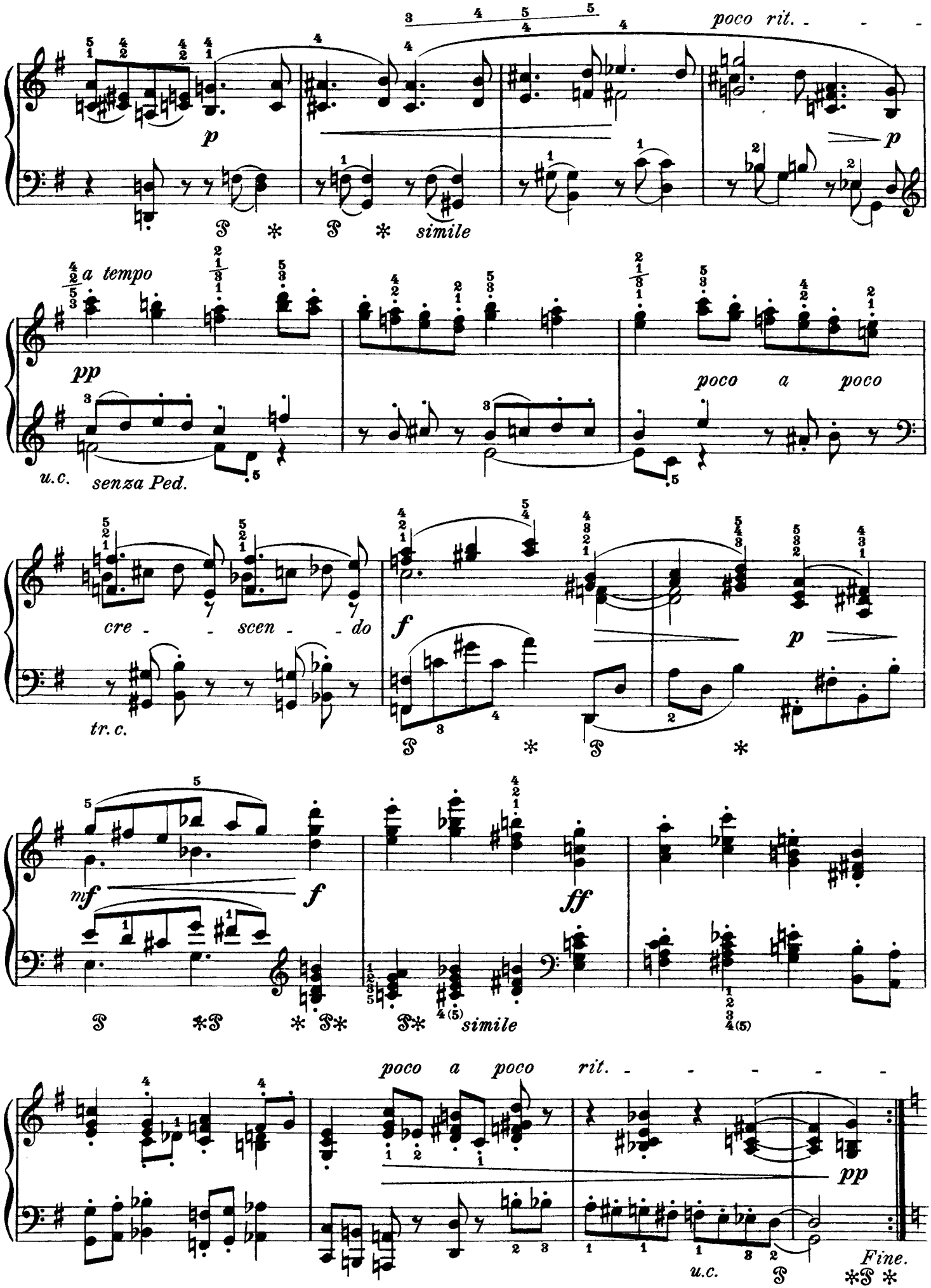

a tempo
espress.
p
simile
f
poco rit.
a tempo
rit.
ppp

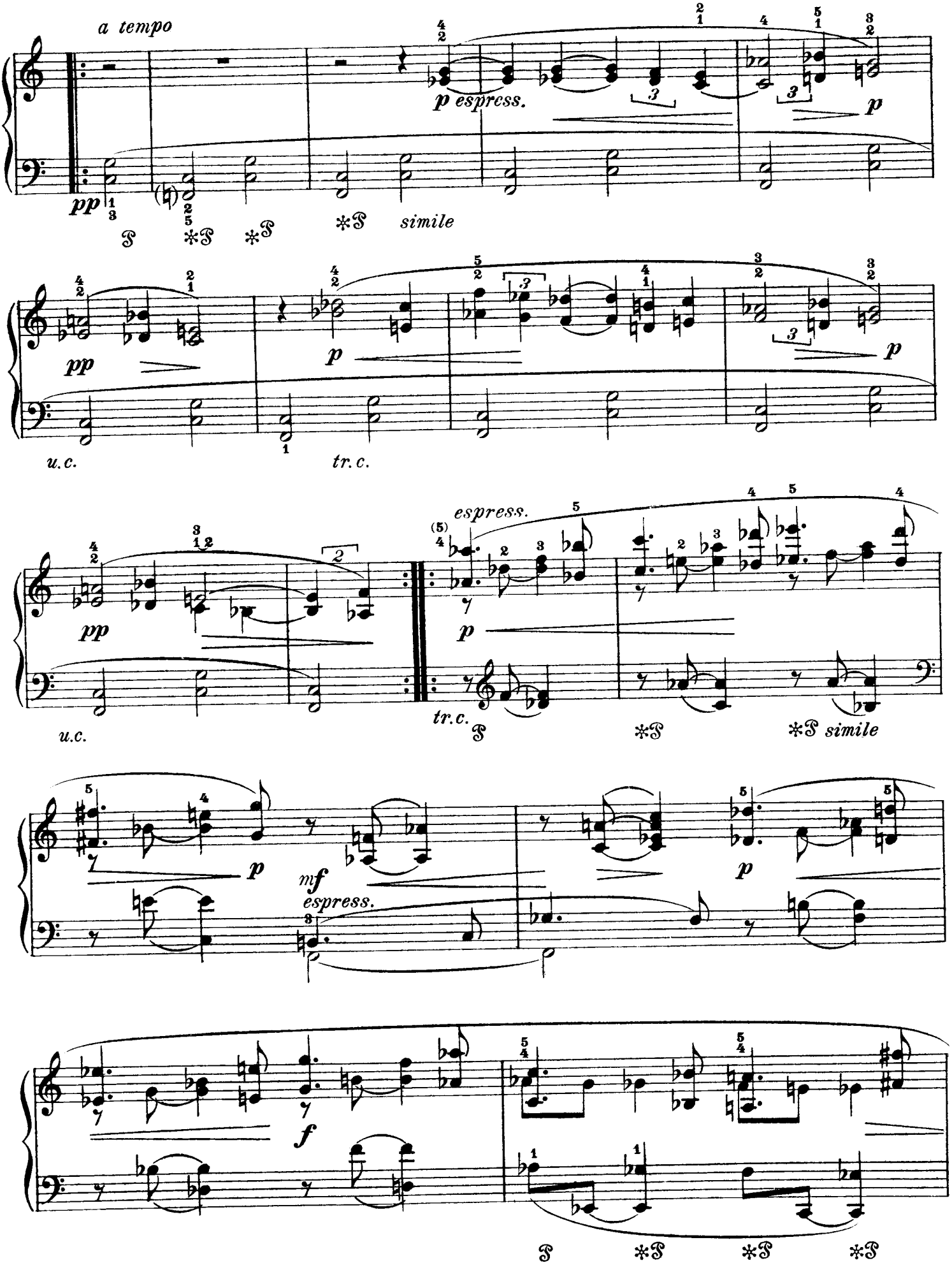
3. Gavotte

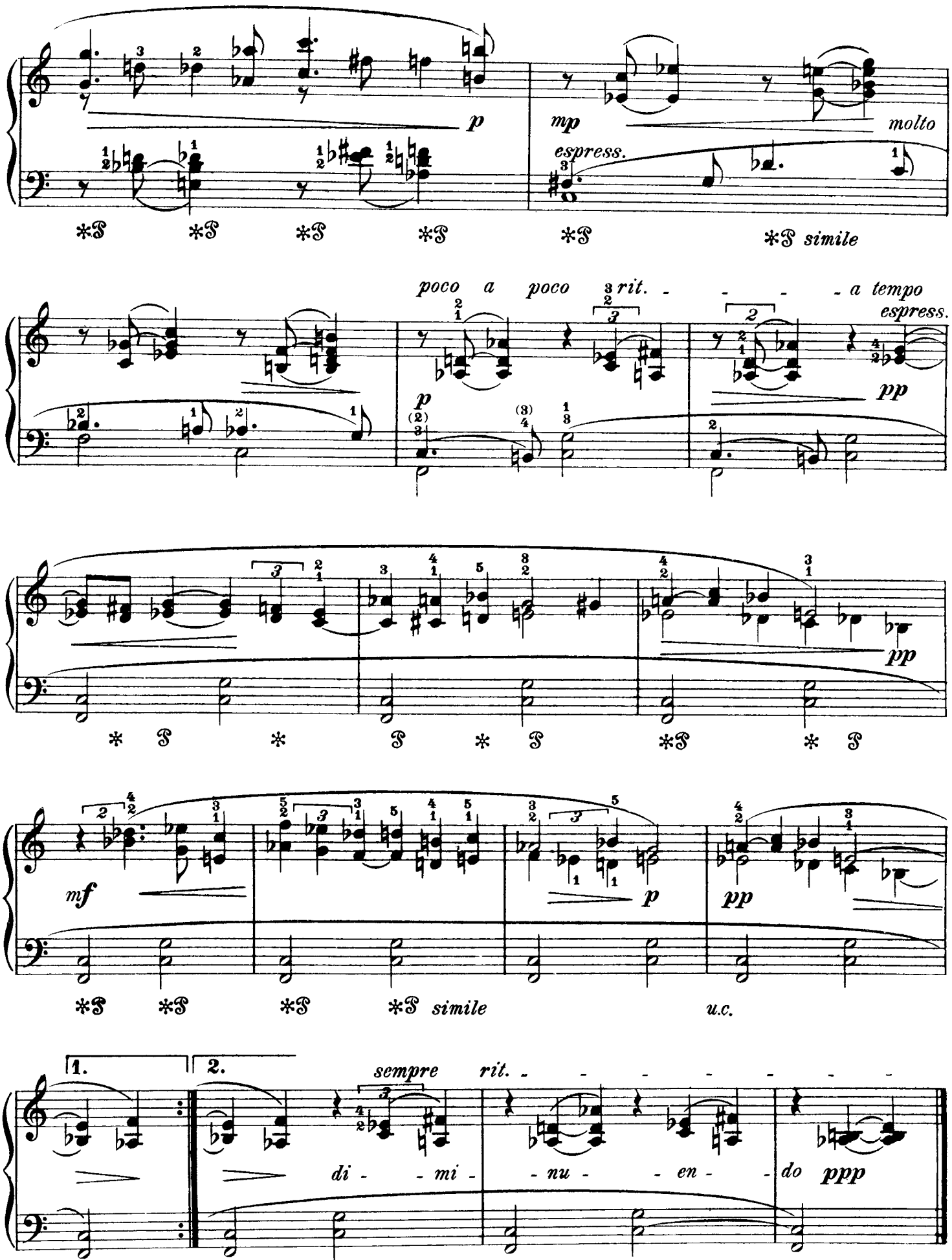

Allegretto
p sempre grazioso
senza Ped.
f
p
f
p
simile
poco rit.
a tempo
pp u.c.
senza Ped.


poco a poco
cre - - - scen - - do
tr. c.
(poco rit. - - -)
(a tempo)
senza Ped.
sempre f
poco rit. - - - a tempo


ff
mf
di - - mi - - nu - - en - - - do
pp
f
rit. - - - a tempo
pp
senza Ped.
f
p
f

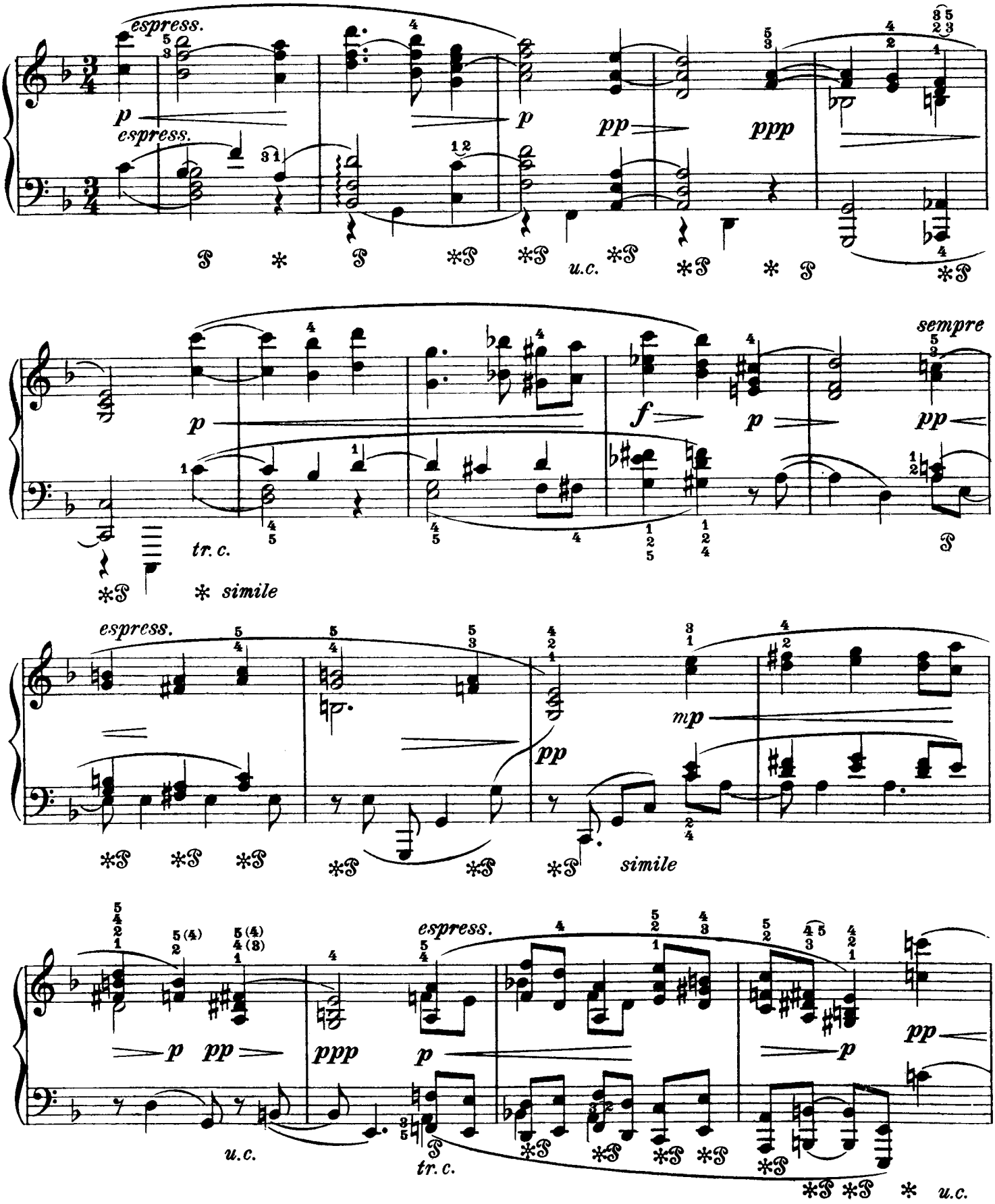

poco rit.
p
simile
a tempo
pp
poco a poco
u.c.
senza Ped.
cre - - scen - - do
tr.c.
f
mf
ff
simile
poco a poco rit.
pp
u.c.
Fine.

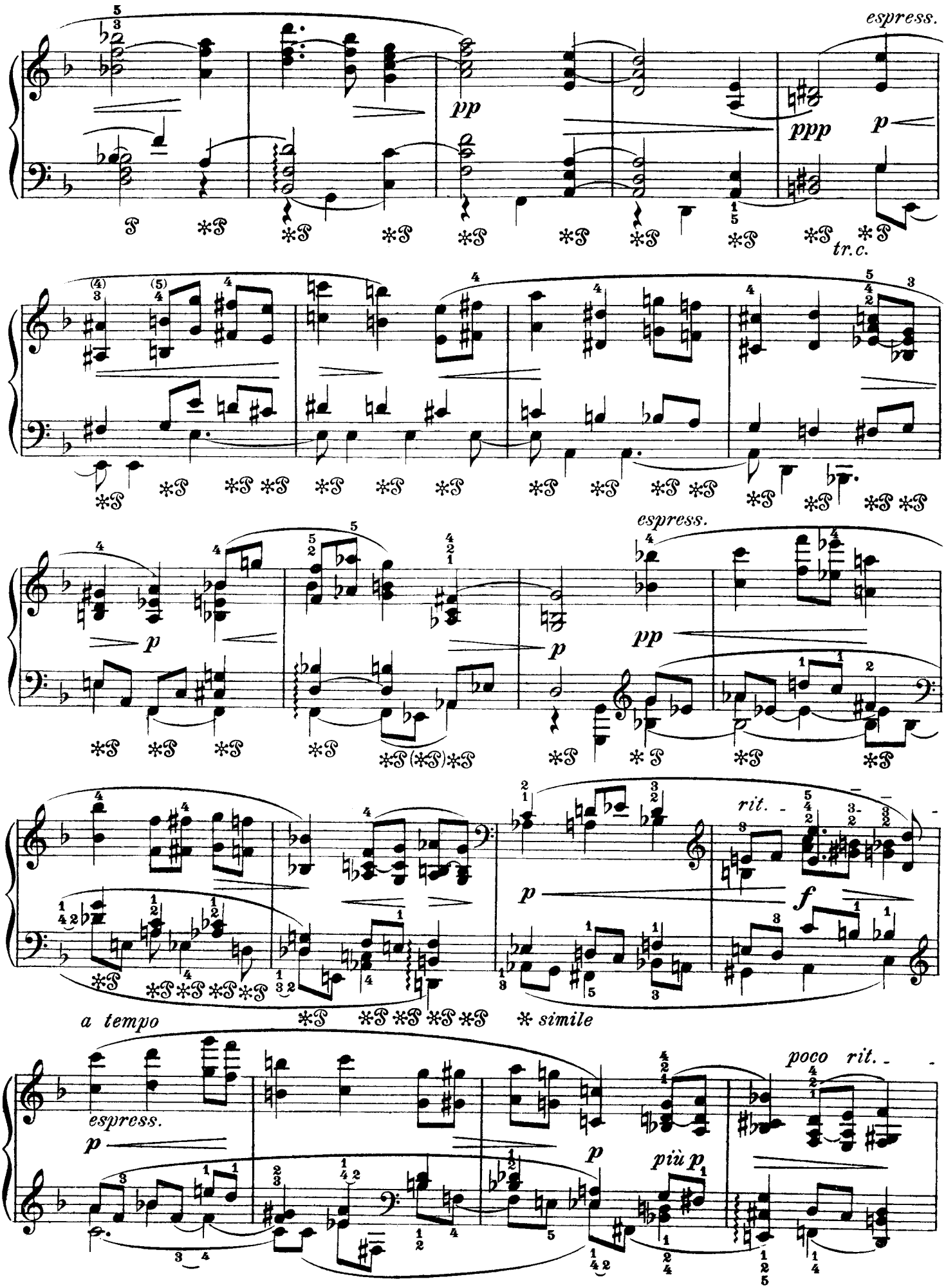

a tempo
pp
p espress.
p
simile
pp
p
u.c.
tr.c.
pp
espress.
p
u.c.
tr.c.
simile
p
mf
espress.
p
f

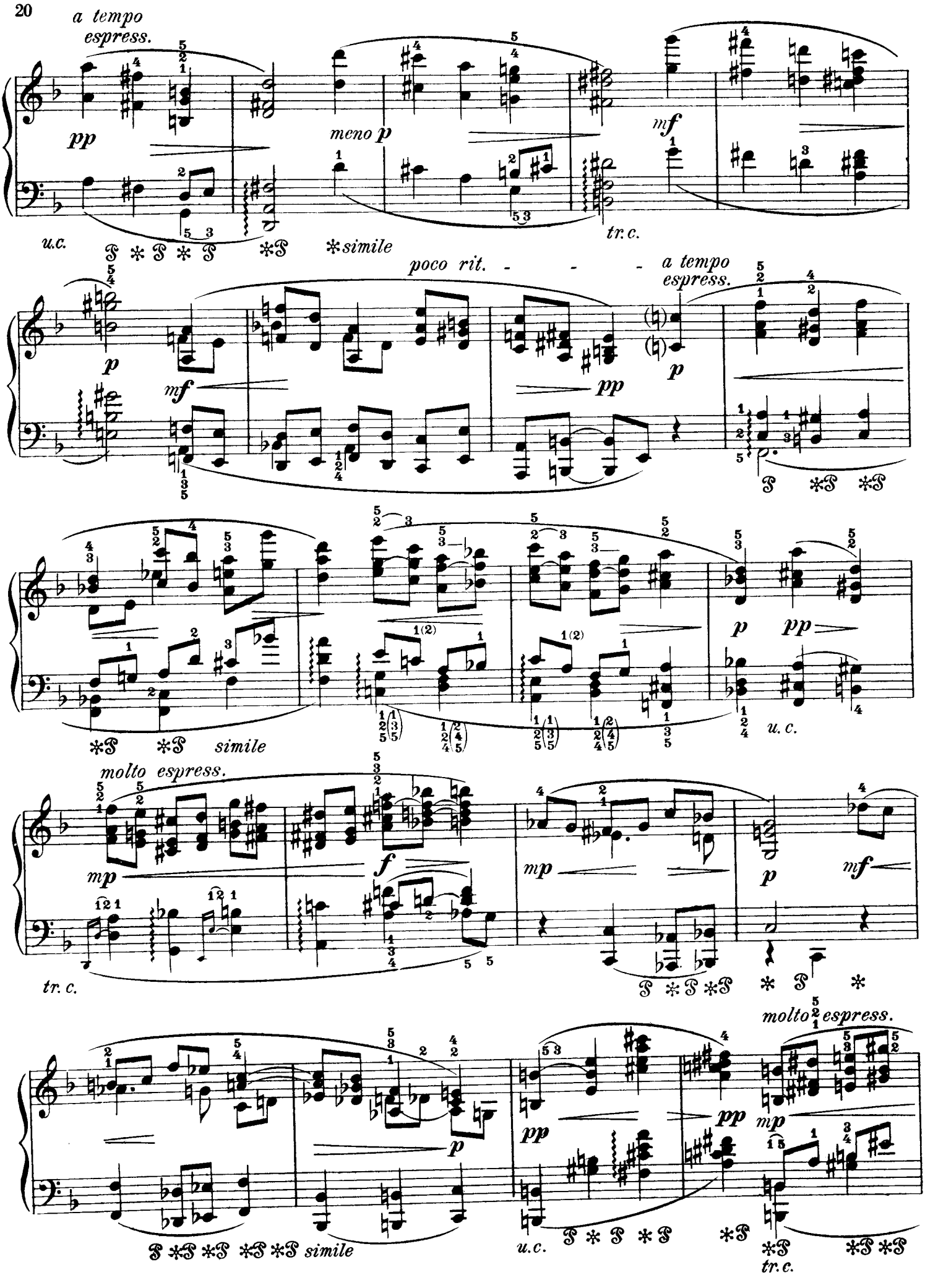

p
mp molto espress.
*S simile
poco a poco 3 rit. - - - - a tempo espress.
pp
mf
u.c.
1.
2.
sempre rit. - - - - - - - -
di - - mi - - nu - - en - - do ppp
Gavotte da Capo al Fine.

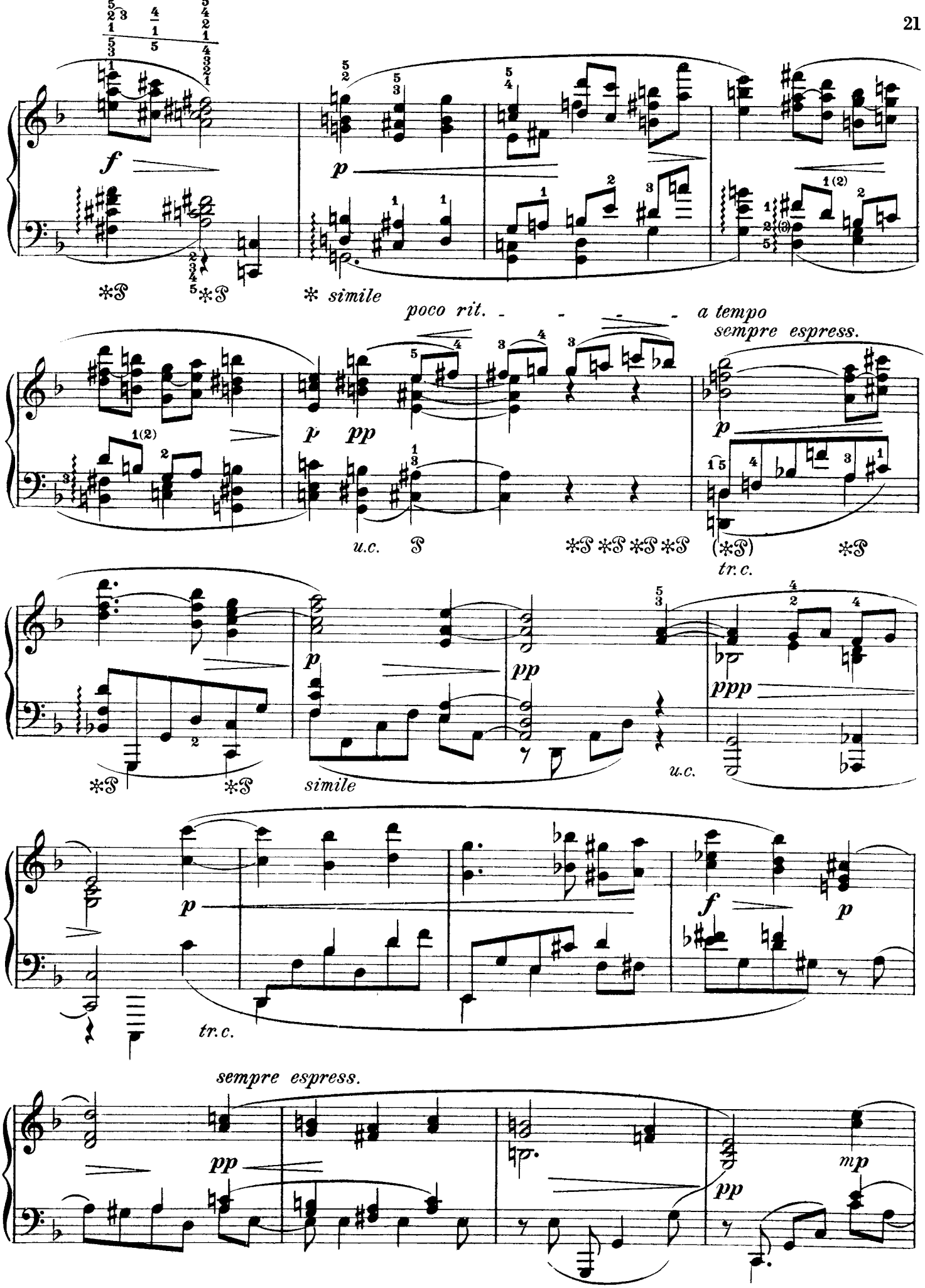
4. Romanze

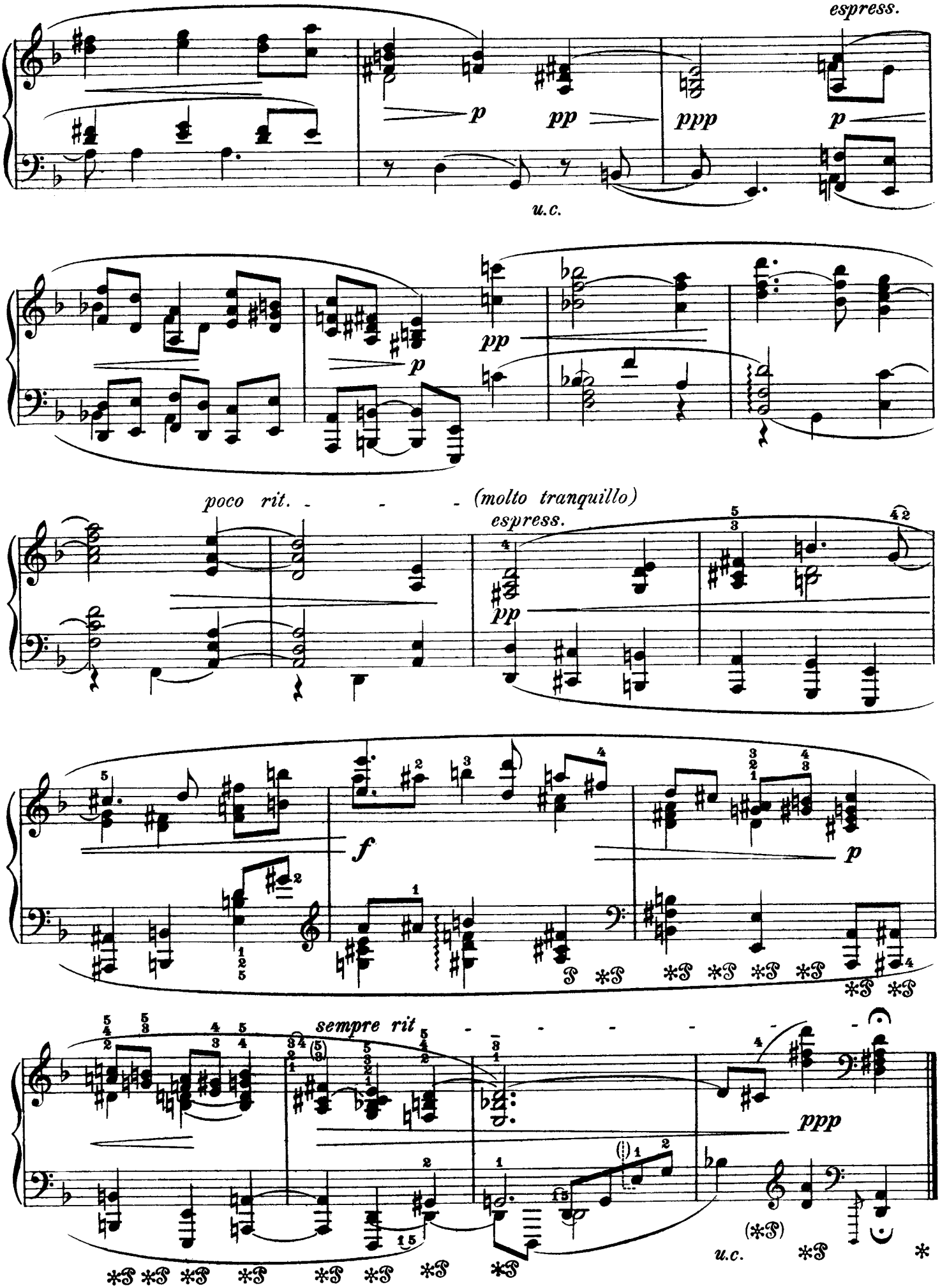
Andante sostenuto *(un poco con moto)*



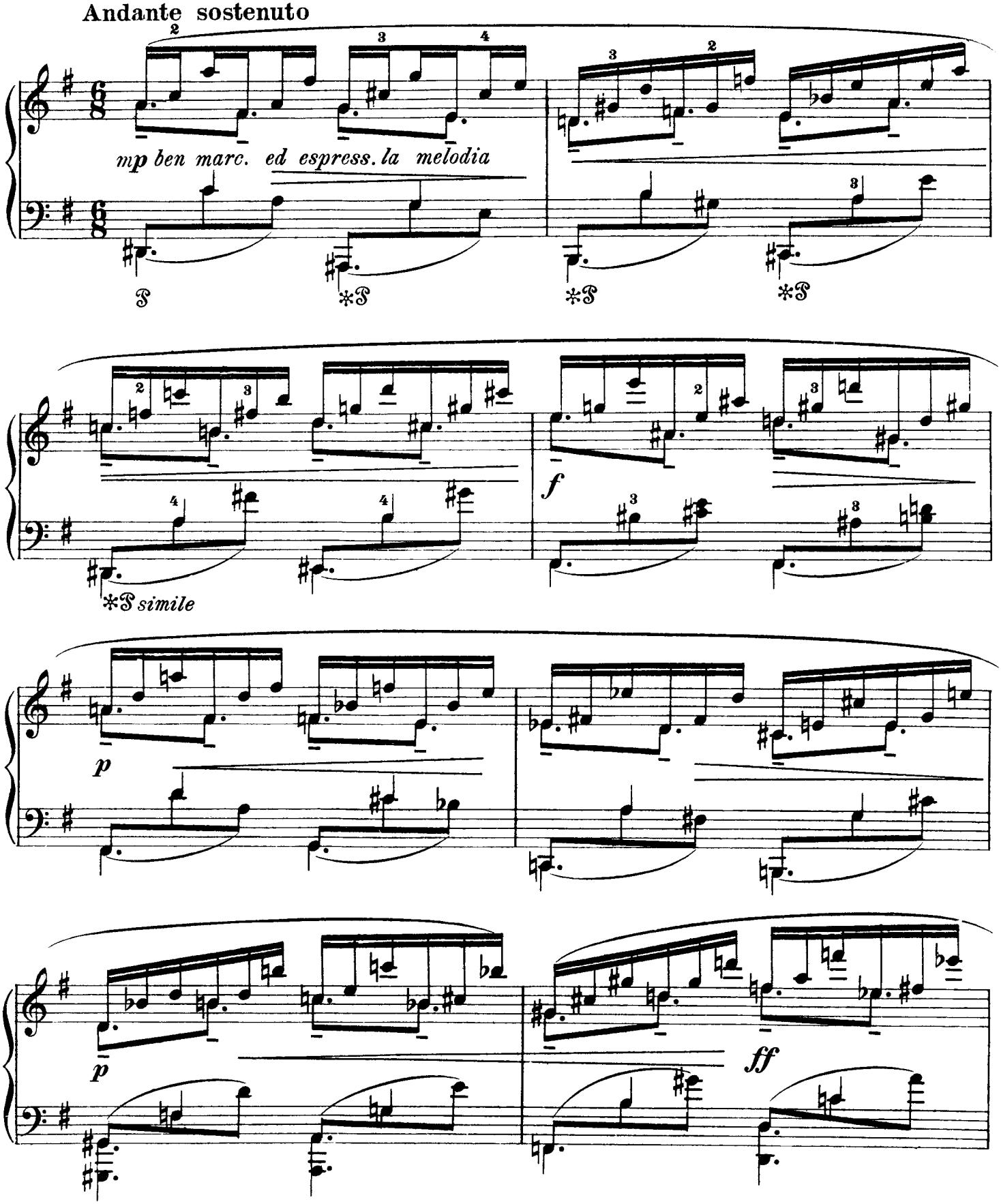

espress.
pp
ppp
p
tr.c.
espress.
pp
p
rit.
f
a tempo
* simile
espress.
p
poco rit.
più p

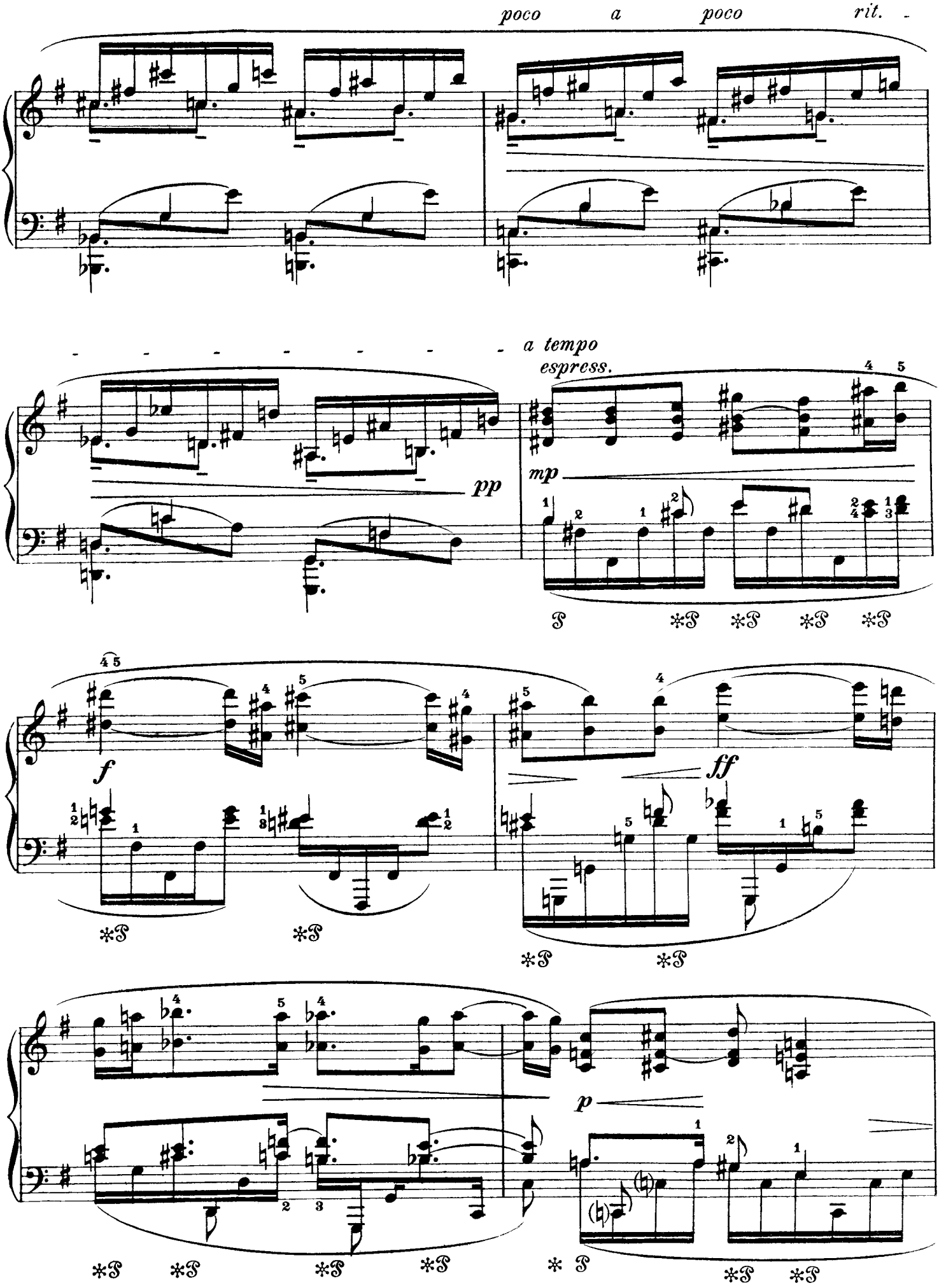

a tempo
espress.
pp
meno p
mf
u.c.
simile
tr.c.
poco rit.
a tempo
espress.
p
mf
pp
p
simile
u.c.
molto espress.
mp
f
mp
p
mf
tr.c.
molto espress.
p
pp
pp
mp
simile
u.c.
tr.c.

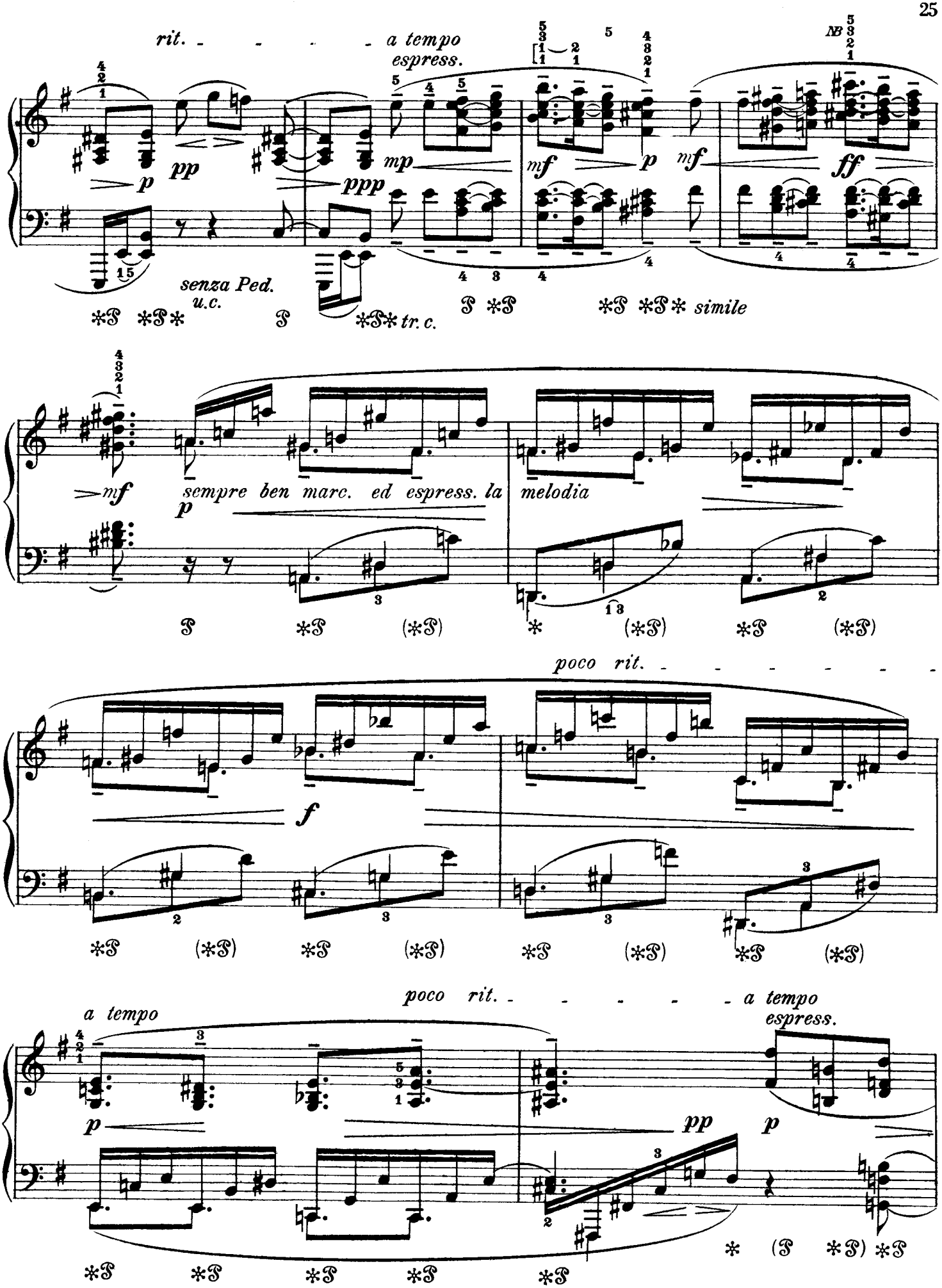

f
p
* simile
poco rit.
a tempo
sempre espress.
p
pp
u.c.
tr.c.
ppp
simile
sempre espress.
mp


espress.
p
pp
ppp
p
u.c.
pp
p
poco rit.
(molto tranquillo)
espress.
pp
f
p
sempre rit
ppp
u.c.

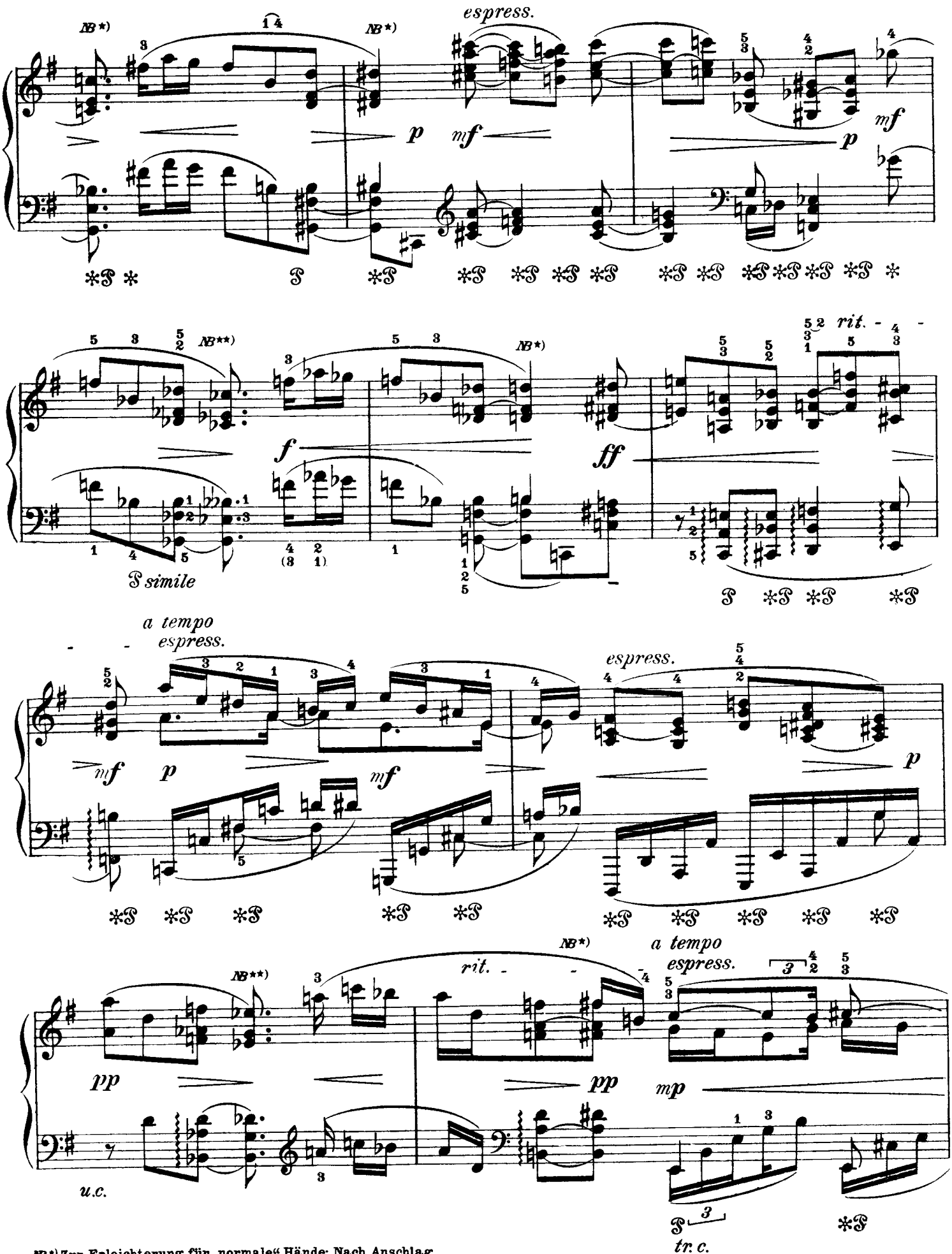
5. Melodie


Andante sostenuto
mp ben marc. ed espress. la melodia
simile
f
p
p
ff


poco a poco rit.
a tempo
espress.
pp
mp
f
ff
p

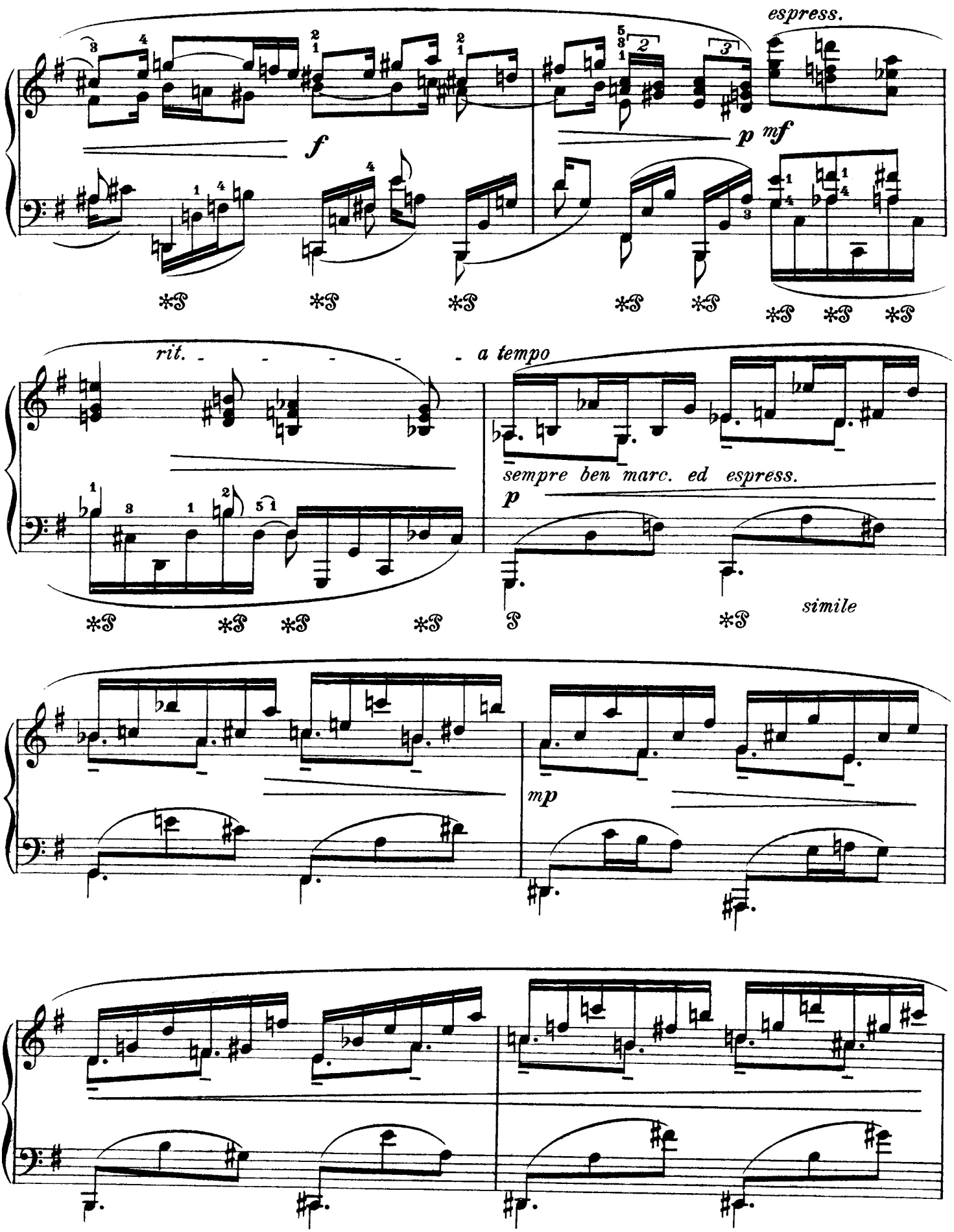


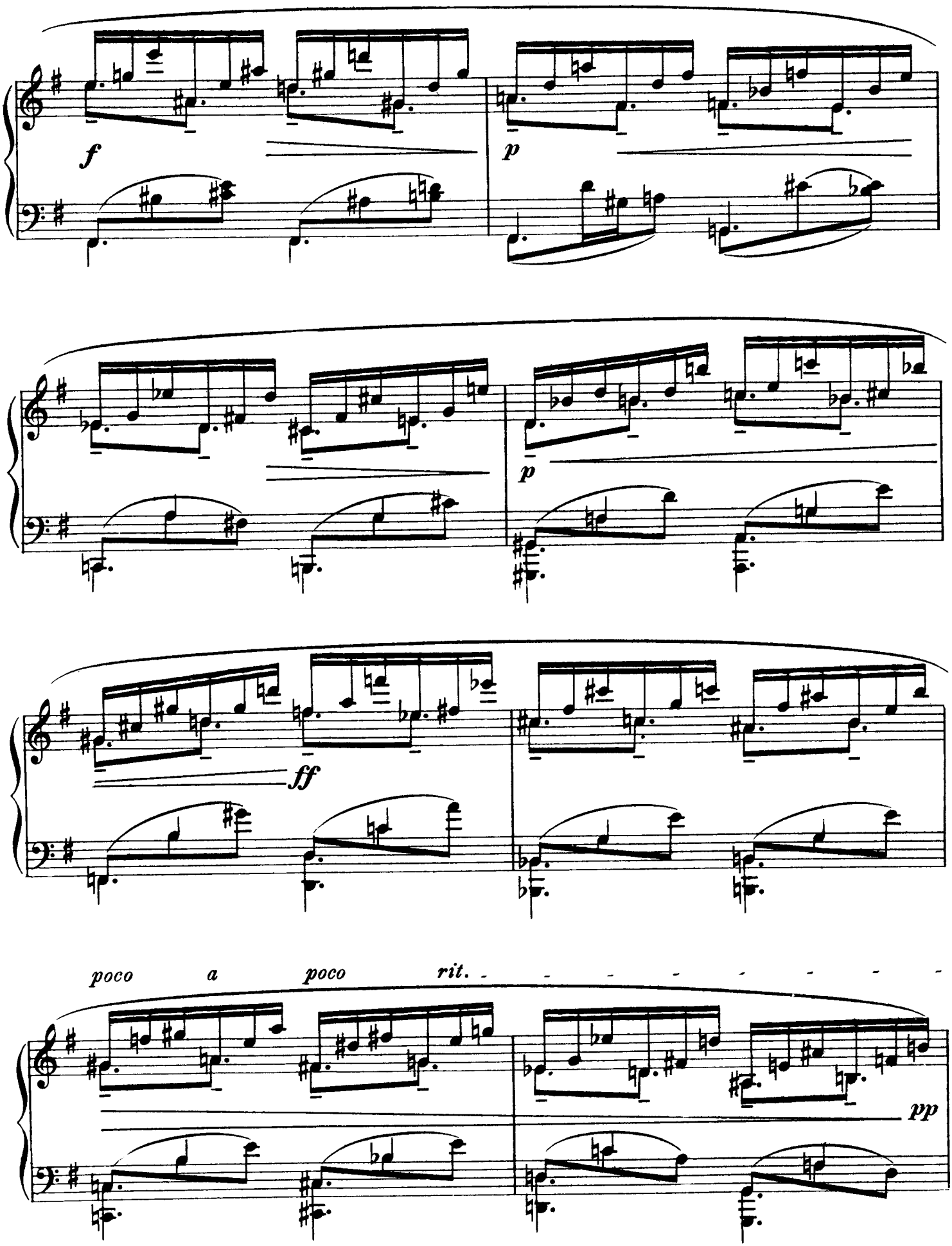
NB Für kleinere Hände: entweder das *cis* im Diskant nachschlagen oder das *d* der rechten Hand mit in die Linke nehmen.

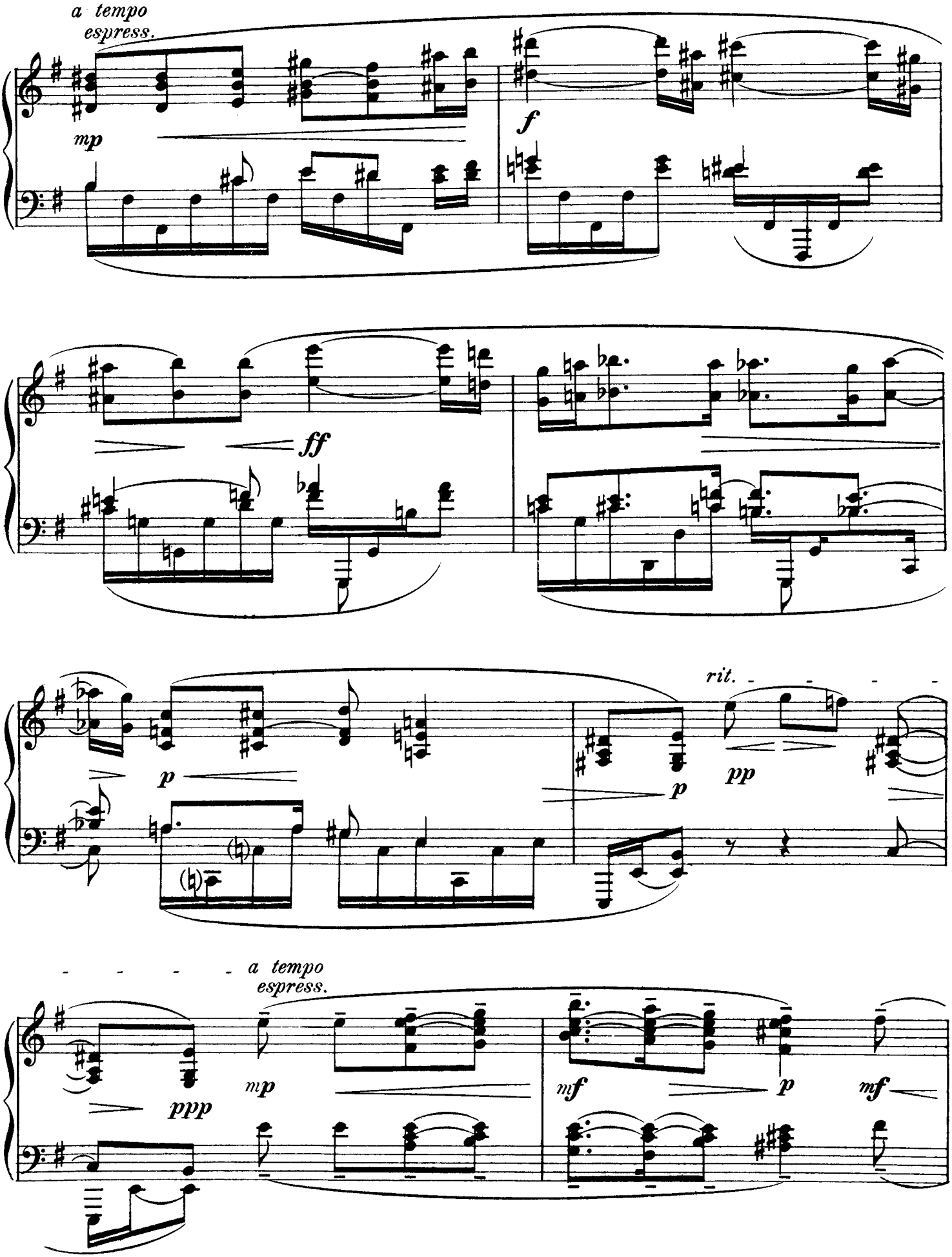


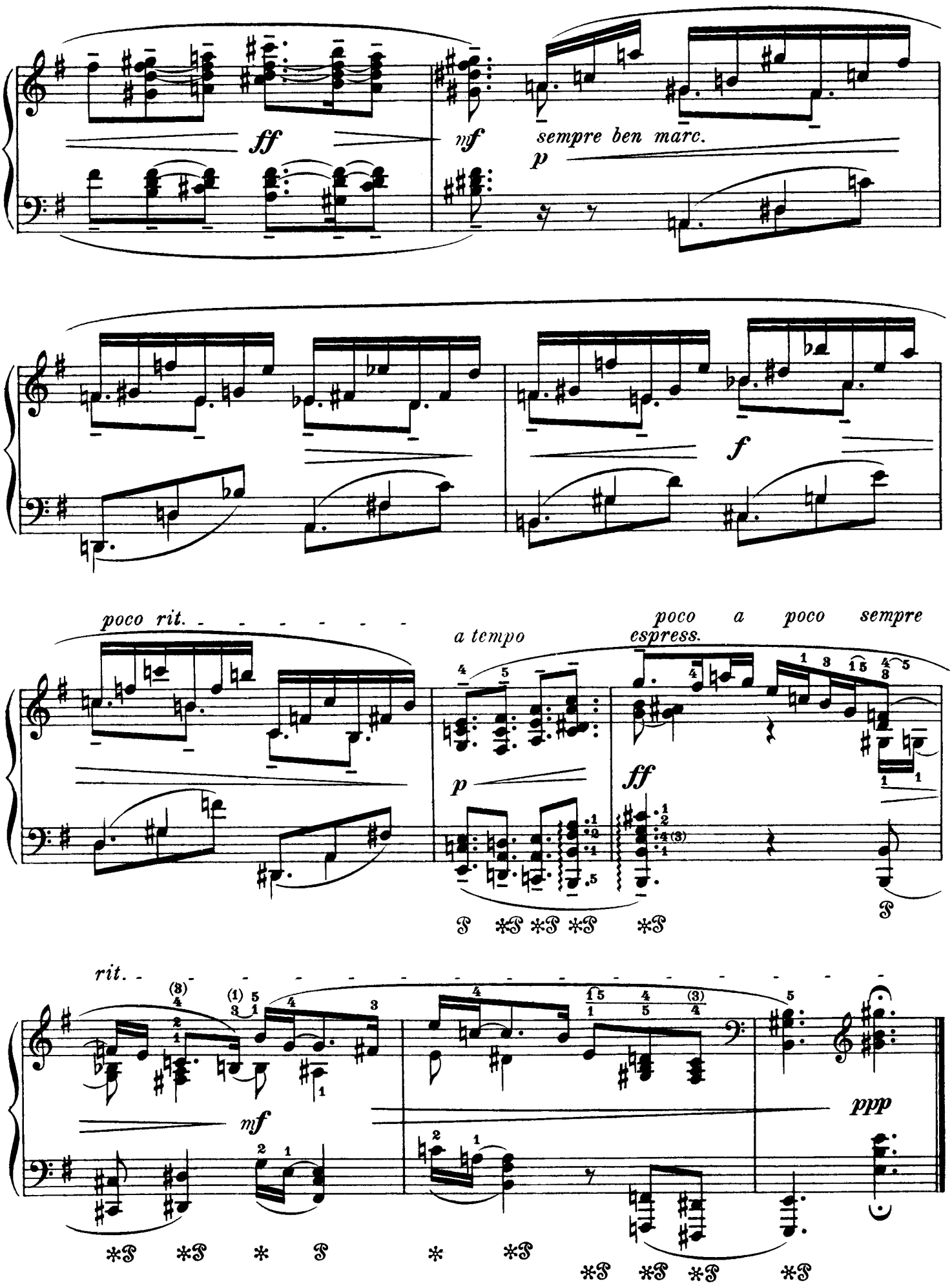
NB*) Zur Erleichterung für „normale" Hände: Nach Anschlag des ersten Accordes greift die Linke die beiden unteren Töne stumm an. Anschlag des zweiten Accordes, Pedalwechsel und leichtes Nachschlagen des Daumens.

NB**) Erster Accord wie bei NB*). Beim zweiten Accord übernimmt die Rechte mit quergestelltem Daumen auch noch den obersten Ton der Linken.

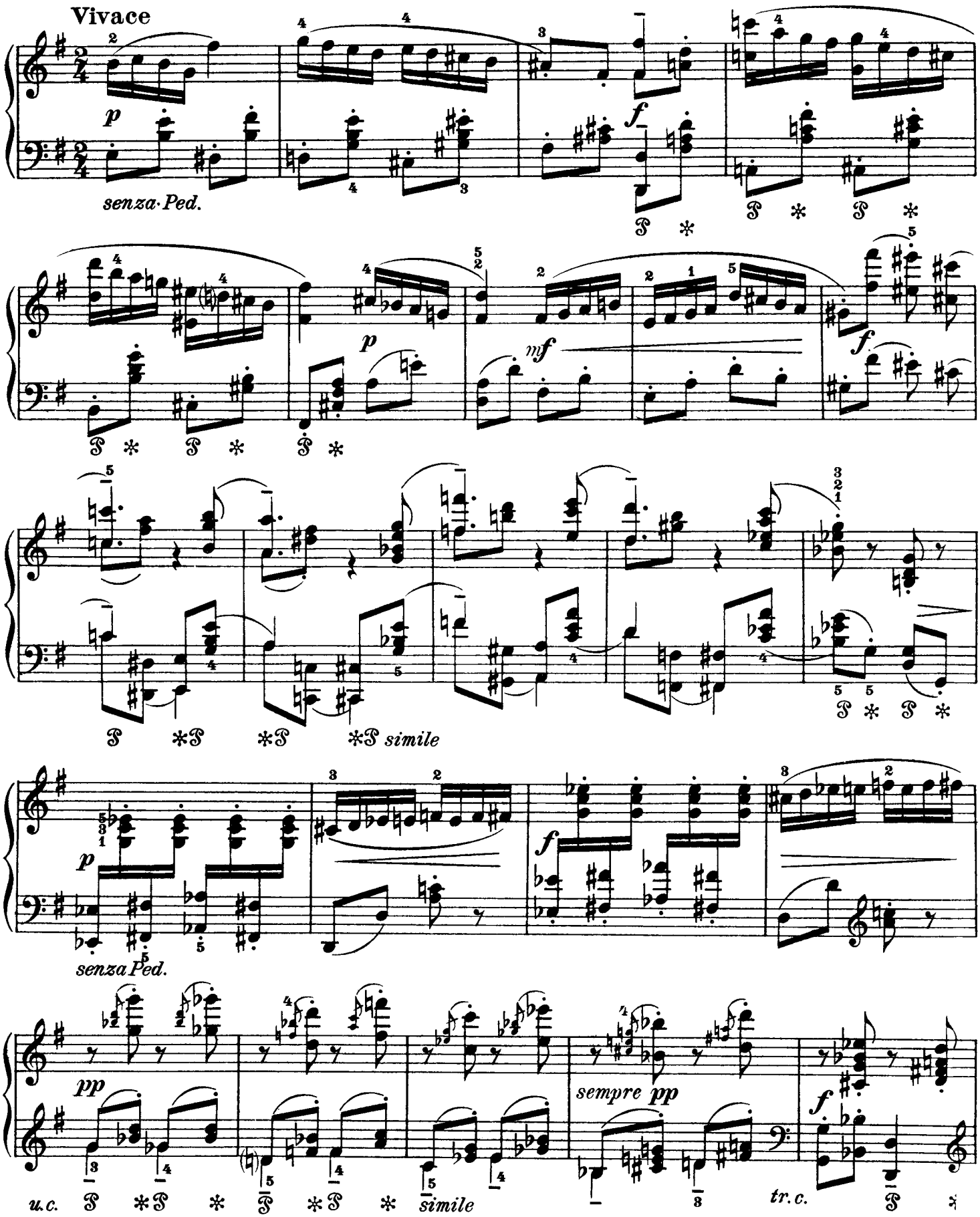

espress.
f
p mf
rit.
a tempo
sempre ben marc. ed espress.
p
simile
mp

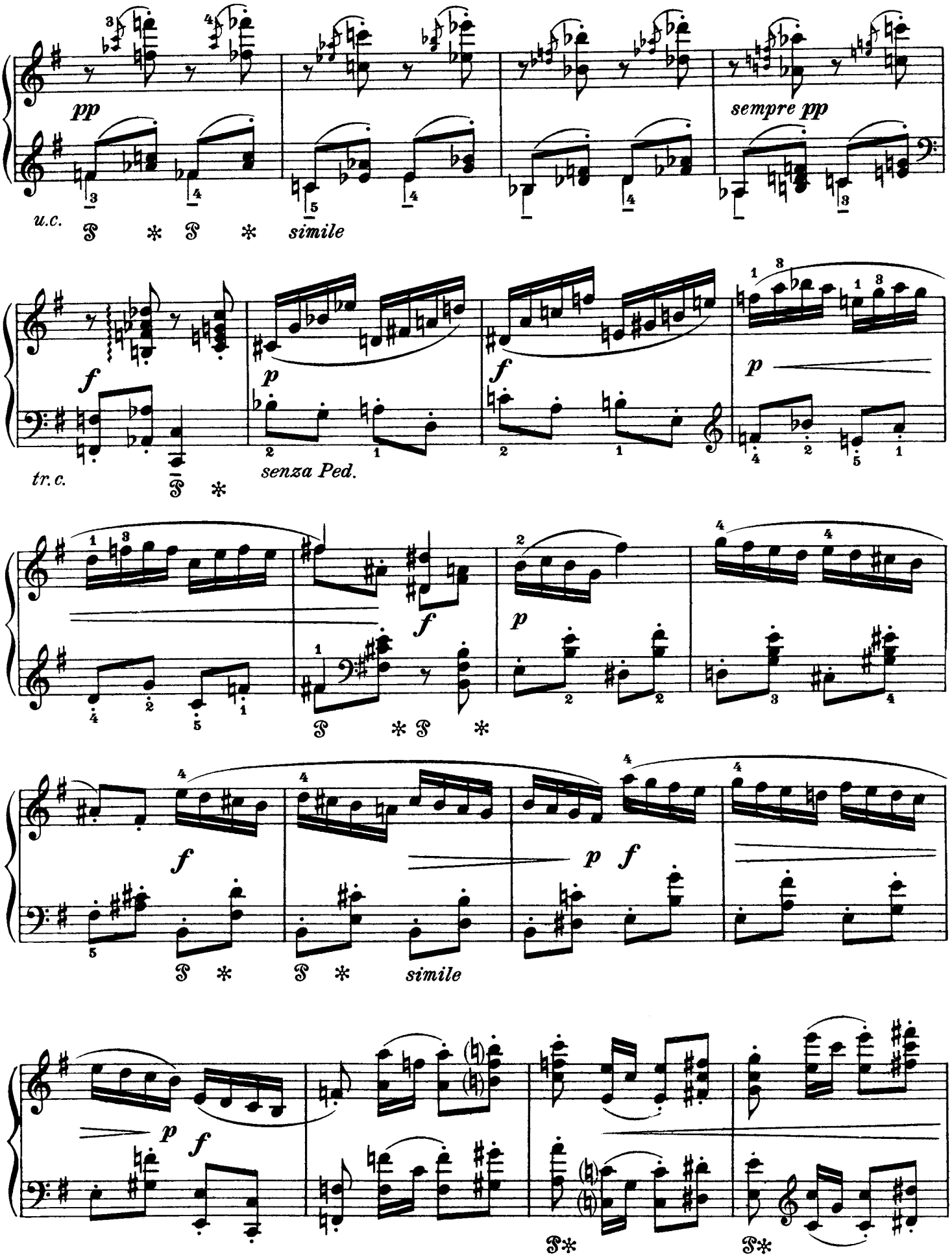

f
p
p
ff
poco a poco rit.
pp

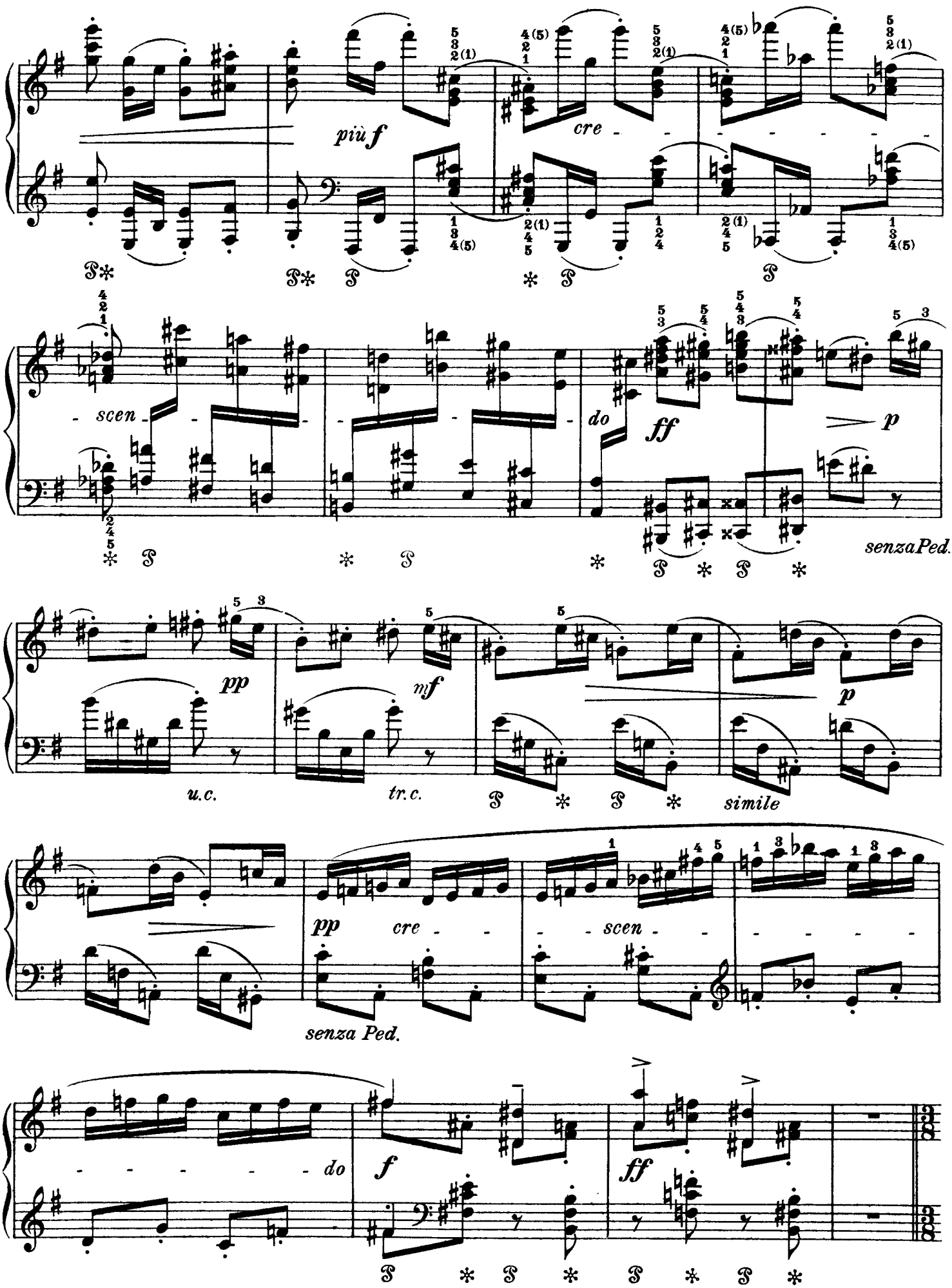

a tempo
espress.
mp
f
ff
p
rit.
pp
p
a tempo
espress.
ppp
mp
mf
p
mf

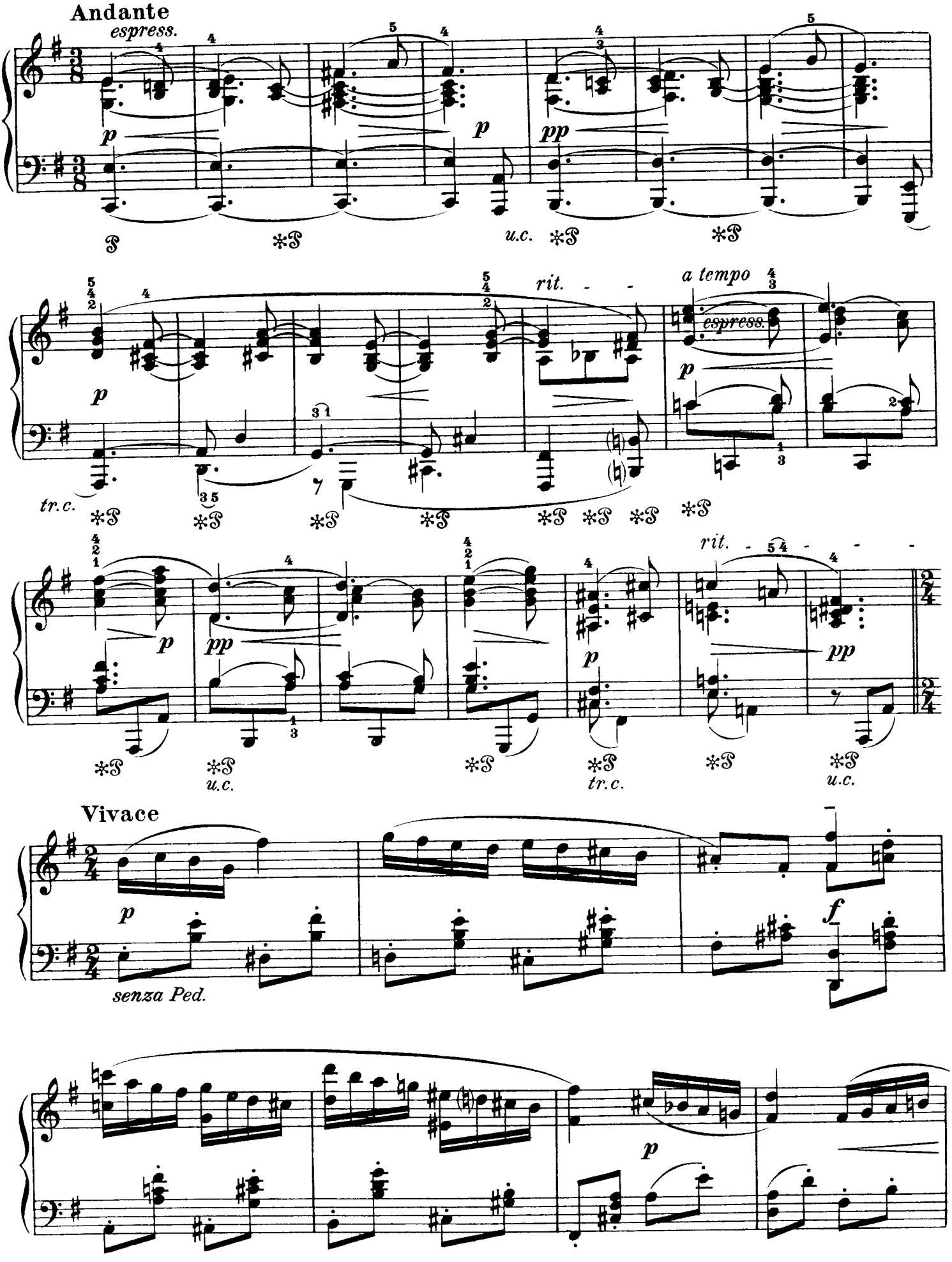

ff
mf
sempre ben marc.
p
f
poco rit.
a tempo
p
poco a poco sempre espress.
ff
rit.
mf
ppp

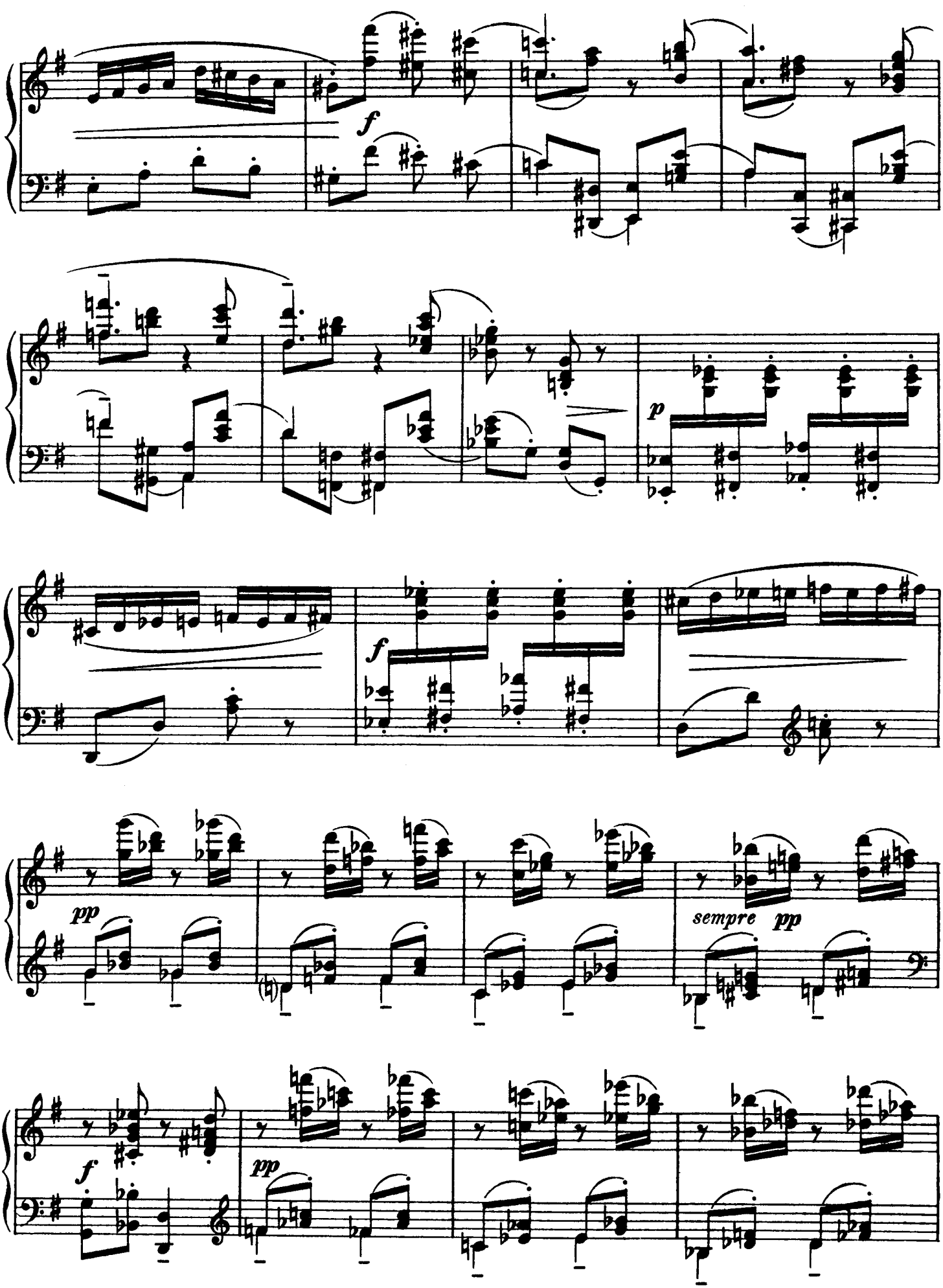
6. Humoreske

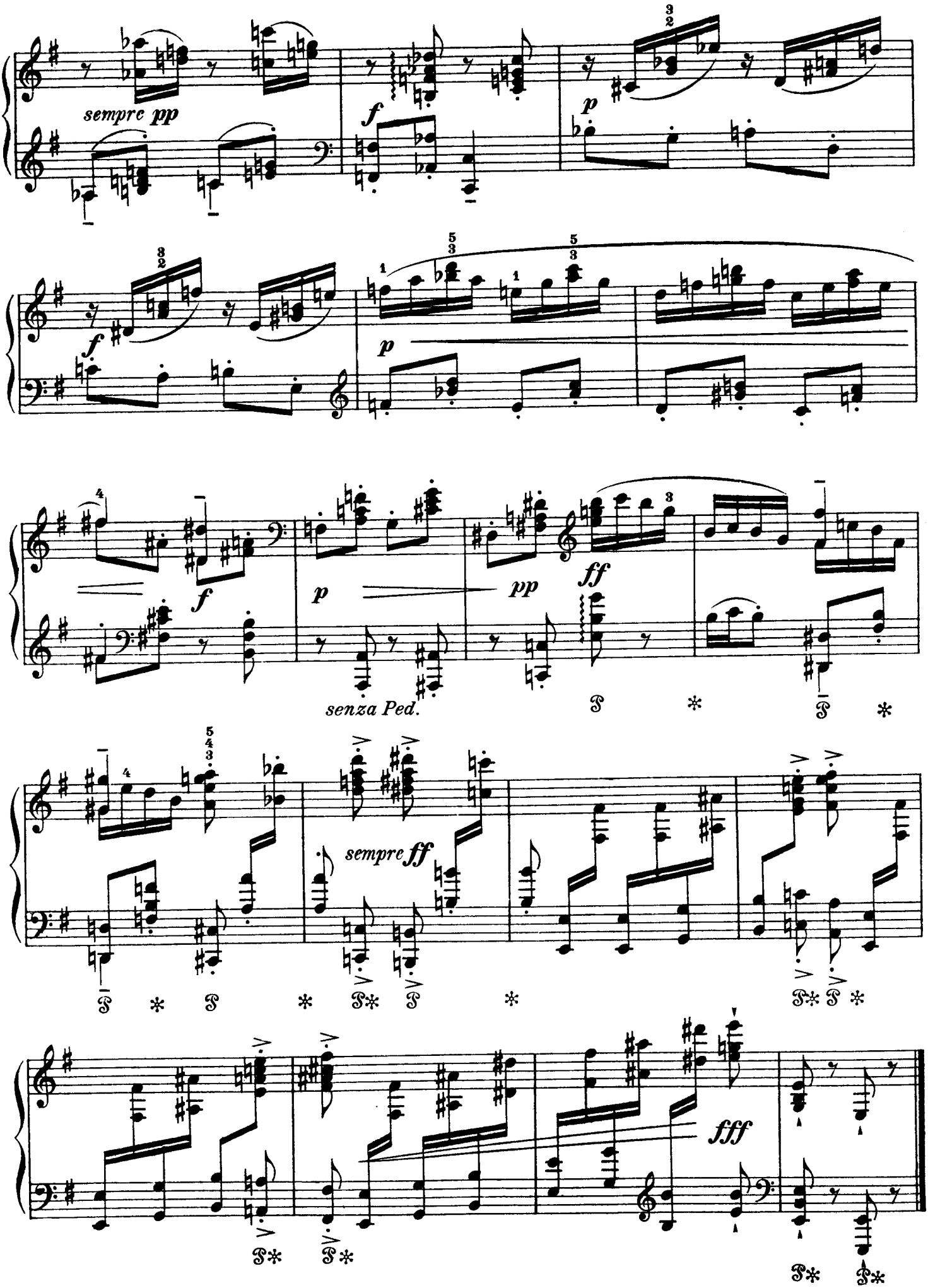

Vivace
p
senza Ped.
f
mf
simile
senza Ped.
pp
sempre pp
simile
tr.c.


pp
sempre pp
u.c.
simile
f
p
tr. c.
senza Ped.
f
p
f
p
f
p f
simile
p f


più f
cre - scen - do
ff
p
senza Ped.
pp
u.c.
mf
tr.c.
p
simile
pp
cre - scen - do
senza Ped.
f
ff


Andante
espress.
p
pp
u.c.
rit.
a tempo
espress.
tr.c.
Vivace
senza Ped.
f


f
p
f
pp
sempre pp
f
pp


sempre pp
f
p
f
p
f
p
pp
ff
senza Ped.
sempre ff
fff